

# Project Renaissance

## Beyond Training and Learning

Your unique opportunity to learn from a renowned pioneer in the fields of  
creativity and creative method, accelerated learning,  
& brain and mind development

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## 1. Learning Objectives

You will:

- 1.1. Discover easy, effortless and fun ways to generate new and innovative ideas, solution development, & how to apply creativity to any training or project.
- 1.2. Learn to consciously access the beyond-consciousness resources of your mind to unleash your creative genius.
- 1.3. Develop skills of interpretation - the ability to decode the sometimes complex brilliant insights provided by your inner genius.
- 1.4. Boost your thinking skills by learning key terms and concepts about thinking; beliefs and attitudes regarding thinking; and good thinking practices.
- 1.5. Prepare for “real time/real issue” problem solving, including idea generation, initiative taking, imagination unleashing, follow through, implementation and modification of ideas generated.
- 1.6. Become more aware of the systems-wide impact of innovative solutions and encourage whole systems thinking.
- 1.7. Learn how to increase effectiveness of group creative solution finding, including determining creating styles and overcoming blocks to creativity.
- 1.8. Realise your own creative thinking tools to produce present and future solutions for your life and work and learn how to easily maintain the spirit of creativity in your trainings far beyond the reaches of this course.

## 2. Course Benefits

Some New Behaviours to Expect as a Result of this Training:

- 2.1. Increasing risk taking due to increased confidence in your creative thinking ability and more immediate access to your own perceptions and thoughts.
- 2.2. Knowing how to use tools and techniques that you can evoke instantly when you need to come up with novel solutions.
- 2.3. Effectively using diverse creators for group problem solving.
- 2.4. How to ask novel questions to produce novel solutions.
- 2.5. Utilizing the creative imagination more frequently and comfortably.
- 2.6. Increasing idea generation and the ability to choose wisely from those ideas.
- 2.7. More effective questioning, listening and feedback skills.
- 2.8. The confidence and methodology to teach these processes to others.
- 2.9. Acquire skills and practices of creativity and ingenuity which lets you literally transform almost any training situation you deliver, immediately and for the long term.

### 3. How to Unleash your Creative Genius

Humankind had rough beginnings. Our emergence as a species took place during an epoch of global disasters - alternating ice ages with epochs of virtually unbearable heat, alternating rain swamp and epochs of searing drought. Forming under these extreme conditions, our species **had** to be able to survive in both old and new and further, unanticipated environments...

#### 3.1. Definition of Intelligence

The biological definition of intelligence is therefore the range of factors, internal and external, which a person is able to take into account in pursuit of his wants and needs.

To this very day, we are born with a far wider range of capabilities than we will ever get around to using, so we can cope with whatever environment we happen to be born into. As a consequence, we spend our lifetime learning what 'awarenesses' or 'information' **not** to be conscious of.

Feedback or 'reinforcement' - is how we learn what works and what doesn't. Not only that, it is how nerve cells, nerve circuits, and the brain itself develop, more than by any other mechanism, including nutrition, heredity, stimulus, or education.

Every complex system, living or non-living, has to be responsive to changes in its environment - especially to those changes which result from its own behaviour and choices. Any system which is not responsive to its feedbacks, which is not susceptible to its reinforcements, in this changing world of ours, does not get to be around for very long.

#### 3.2. The Law of Effect

Psychology's main natural law is the Law of Effect - 'you get more of what you reinforce', just as gravity is a major natural law of physics. To really be listened to by another human being, is one of the most powerful ways for us to reinforce our learning of what works and what doesn't work in our world.



We all 'obey' the natural Law of Effect, just as we all 'obey' the law of gravity. In every generation we are all descended only from those who WERE susceptible to reinforcement.

#### 3.3. The Feedback Loop

As organisms become more complex, more intelligent, humans more and more have to monitor their own output behaviour, to coordinate better between their goals or intentions and outcomes. The more intelligent a system e.g. humans, the more complex are its actions which must be coordinated with its intentions. This feedback-directly-from-output is key to survival.

In humans, this dimension appeared to reach critical mass about three million years ago, in the developments of speech, of hands with opposable thumbs, and eventually of the phenomenal human brain.

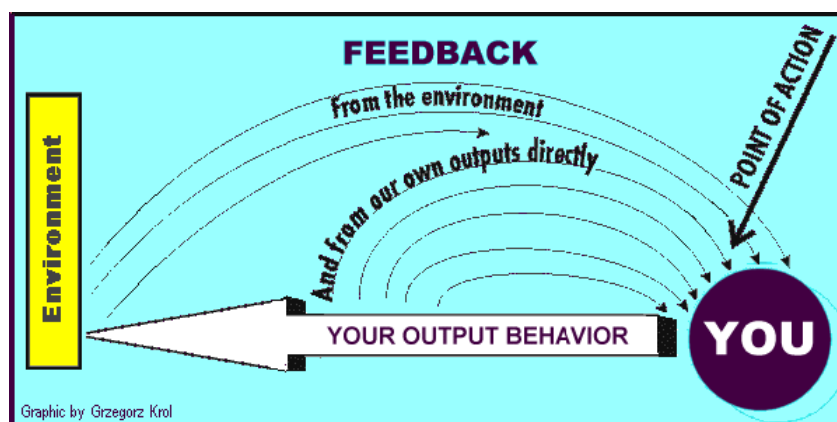
Environment is only a small, though essential, part of the feedback which reaches us and shapes us. Nearly all of our feedback is from our own outputs. This learning has to ride in on the output-feedback loop almost as on a carrier wave (see diagram below).

All the information from our environment gets in, but is usually outside the focus of our attention, and nearly always goes straight to the unconscious mind. It usually takes some sort of engagement or interaction with the loop before this information transfers across to our conscious awareness.

These findings have been reinforced throughout the last century by Maria Montessori, Santiago Ramon y Cajal, Omar K. Moore and Marion Diamond, and many years previously even more dramatically demonstrated to us by the Socratics, all which has lead to the development of the 'Feed-the-Loop' model

The 'Feed-the-Loop' model highlights that:

- All complex systems in a changing world require feedback in order to survive.
- The more intelligent a system is, the more that feedback directly from its own outputs becomes more important than even its feedback from the environment.
- Nearly all learning and growth occur at that point in the loop where we are taking back in some of that feedback — some portion of what we've been putting out — 'you get more of what you reinforce'.
- Such learning has to ride in through that point on the loop as on a carrier wave modulating that feedback, rather than directly in its own right.



Minimum requirement for survival: feedback from the environment

## 4. To Be or Not to Be Creative

### 4.1. A Lesson from History

Throughout history, people have always assumed that a person is intelligent or he is not, that he is creative or he is not. Most institutions don't want a lot of people at large running around solving problems and getting in the way – but we're all much the happier for the creative solutions which did manage to win their way through despite such reflexive opposition.

The first real dent in this opinion came during World War II. There were not enough human or material resources to go around to meet all the urgent technological and scientific needs which spelt survival for western democracy and our way of life, so the same designers, scientists, engineers and R&D specialists found themselves required to serve on three or four production teams at the same time. A surprising and disturbing pattern began to emerge. On one production team these people would be remarkably and highly creative. On another team, the same people would be totally uncreative.

If some people simply are creative and others uncreative, those who were creative in one team should be creative also on other teams. Those who were uncreative on one team should also be uncreative everywhere else. Something was wrong!

The war evolved and ended before this issue was studied all the way through, but something else took its place. Television became commercially viable, and then it became the focus of mass consumerism. Suddenly, there was a much greater demand for the marketing talents on Madison Avenue, NY, than there were creative advertisers to go around. Once again, people found themselves simultaneously serving in three or four production teams. And once again the same people who were creative giants on one team were total lumps in other teams.

This time, perhaps because such monetary stakes were involved, companies began looking into the revolutionary possibility that it wasn't whether a person was inherently creative or not, but what circumstances caused people to BE creative on one team and not creative on another.



They began to find that creativity could be turned on or turned off by the conditions in which someone was working. Creativity could be turned off by conditions. Creativity could be turned on by conditions: setting those conditions would serve as techniques to cause people to be creative!

Leading the birth of the world-wide creativity movement in the 1950s and 60s was Alex Osborn, soon to be joined by Dr Sidney J Parnes and 'Synectics' under William Gordon and Gordon Prince. Before long a host of imitators, and a few original thinkers and innovators, had proliferated hundreds of creativity methods and method systems, most of which worked well and which still do so.

The bottom line on all of this is that high creativity or its lack is determined largely by conditions. You can be, and probably have been, highly and ingeniously creative under some conditions and not so under other conditions and so has your work colleague. We know one another, and to some extent ourselves, within certain roles we play and all to seldom see beyond the roles to the person.

Nearly every one of the hundreds of highly various techniques now in professional world-wide use, works - and works pretty well. That tells us that high levels of creativity and high levels of ability at problem-solving are intrinsically part of the natural or inherent condition of humankind.

People's widespread inability to be creative, and their ineffectiveness in solving problems, is not a part of their nature. Instead it is an artefact imposed by conditions in our culture, including conditions imposed in our schools. Otherwise, why do so many very different methods work?

Almost no one has been found who cannot be enabled to function creatively by several of the currently available methods. We refer here to creativity in terms of ingenious solving of meaningful problems. You no longer need to be stuck on a problem, on the presumption that you need outside expert help.

By implementing some of the procedures included here, you and your work colleagues can solve these expensive problems right now and into the future.



### **Time To Reflect**

What are the key points I have learned from this section?

- 1.
- 2.
- 3.

How will I apply this learning to my life/work situation?

## 5. How to 'Draw One Another Out' on Key Work/Life Issues

### 5.1. The Benefits of Socratic Method to You and Your Work

Just about every successful creativity-evoking method or technique is essentially Socratic in nature. The 'Socratic Method' is based on the approach used by Socrates, and his followers – the Socratics, where a person is encouraged to examine their own awarenesses and thoughts, and to make a response from what they discover there.

In Socratic Method a series of specific questions are asked forcing the person who is talking to examine, defend and describe their perceptions and ideas.



The more we are drawn out by a colleague, or somehow can draw ourselves out, in depth and at length on our deeper and subtler awarenesses, the more we unleash our creative genius. Most importantly, by describing a perception, we develop that perception further.

Some of the most powerful creativity methods involve a lot of 'pull' - one person literally drawing forth awarenesses and perceptions from another. Among the stronger such methods presented here is the 'relentless question' method on page 14.

On the other side of the broad continuum of Socratic methods you find a lot of 'pour-forth' methods. These include that early creativity method, 'Brainstorming', and its modern descendants, 'Freenoting' (on page 39) and 'Windtunnel' (on page 21 of this manual).

If you would like more information on brainstorming, please go to the 'Gravel Gulch' technique description in the Creative Problem Solving Techniques section of Win's website - <http://www.winwenger.com/gravel.htm>.

#### The Socratic Continuum



Most other creativity-evoking techniques are ranged somewhere between these two 'poles' — the 'pull-forth' pole and the 'pour-forth' pole. Or they combine elements of both.

Socrates was among the first to discover that to describe a perception develops that perception further. The original schools, in classical Greece, were set up not for the benefit of students, but to provide qualified audiences for the leading thinkers and perceivers to describe their perceptions to. Socratic Method is a set of techniques for getting participants to examine their inner and/or outer perceptions and to describe in detail what they discover there.



The resulting peak learning experiences and ‘Socratic miracle leaps’ phenomena which frequently occur with this kind of process, are now easily understood in terms of modern psychology's most widely accepted law - ‘you get more of what you reinforce’.



Each time you describe to another person your own perceptions about an issue that needs resolved, you -

1. Reinforce that particular perception, discovering more and more about it.
2. Reinforce the behaviour of **being perceptive** within you and your work colleagues!

This Socratic approach will help you get more than the routine and unthinking from your employees and your work colleagues. What is critical is the type of challenge or question asked – see page 14 for further detail on this.

To respond does your colleague or employee dig into his actual perceptions and subtler awarenesses? Or does he settle for short-term memory and conventional knowledge instead (drawing from his stock responses – what he already knows about the problem) and settle for that in what he reinforces?

Or, like most of us, does he just go along with the expected?

## 5.2. What we can Learn from Games Strategy

In the study of the theory of games, the cardinal rule is to seek to maximise your desired options, so you are the one getting to make the choices and not your opponent.

In real life, most situations are mainly ‘win-win’ games. Our outcomes are still affected by the moves of the other player(s), but most or all of us can win at the same time, often cooperatively if we choose to. Here, the form of the cardinal rule is to maximise desirable choices for everyone, including yourself.

The key objective is to increase the range, number, and variety of your available choices **and** the range of factors, internal and external, which you can use (your available choices, in other words!) to ensure you achieve your goals.

Thus it makes sense to learn or re-learn how to turn on some of that 99.99999999% of our unconscious awarenesses and capabilities that we’ve spent a lifetime learning to turn off.

We unleash our creative genius by bringing into our conscious focus those awarenesses and capabilities from our unconscious mind in order to increase our immediately available positive options. As we become consciously aware of these new choices being offered to us by our unconscious, we must respond to them in order to reinforce this pattern of behaviour.

For most purposes, to describe that awareness out loud, to a listener, in as close and concrete detail as we can, is usually our best and most convenient method of reinforcement.

**By doing this:**

- We reinforce that particular awareness more fully into our conscious focus, discovering more and more and more about it.
- We reinforce the behaviour of being aware and perceptive in that area of ability.
- We bring online, into our immediate verbally focussed consciousness, the parts of the brain associated with the handling of those previously offline awarenesses.



**A Quick Practical Question**

Imagine what will happen in your company if your main policy- and decision-makers and executives meet for at least one two-hour block each week, specifically to discuss at length (draw each other out) their respective deeper and subtler awarenesses and thoughts about the company's operations, situation, problems and opportunities?

**5.3. Physical Effects of Really Being Heard**

Think about what it feels like when someone finally hears you out on something that's important to you. That is more than welcome relief, release, and heartening that you feel going on within your system. The past few decades of research show these feelings reflect changes in the immune system, in brain chemistry, biochemistry, and in the physical body's general ability to function.

How powerful are these effects? Look at the great British astrophysicist Stephen Hawking. Hawking is truly unique because here he is, going strong as ever, forty years after he was supposed to have long since died of Lou Gehrig's Disease — surrounded by bright people listening closely to his every nuance of thought and relaying that information to an eagerly waiting world. That Socratic process has done more than make Hawking the rest of the way into a world-class genius. That Socratic effect is so physiologically powerful that Hawking has outlived, 3 to 1, just about anyone else who was stricken by that neuro-degenerative and invariably fatal disease.

It feels **really** good to be really heard, and it does a lot more besides 'feel' good! Some of the key psychological & physiological consequences of 'being really heard' are improved IQ, enhanced immune system, better general health and increased longevity.

## 6. Getting Started

### 6.1. Establish your Goals

The first step is to decide what you would like to achieve from this course.



#### Establish your Goals

Think about what you want to achieve from this course. You can start by writing down your personal outcomes.

They might take this form:

- 1) A life/work problem you want to solve.
- 2) A life/work goal you want to achieve.
- 3) Benefits you will enjoy after you have applied this learning.

To help you formulate a written description of your outcomes, the following exercise will guide you:

#### **Step 1: Examine Your Life/Work Priorities**

Consider the major areas of your Work: Career Development, Deadlines, Projects, Colleagues, Financial, Goals, Learning, etc.

Ask yourself:

'For each of these areas of my work, am I experiencing what I want?'

If **Yes** - Are there any ways in which I would like to improve the quality of my work in this area? (Be specific.)

If **No** - What different effect do I want to create? (Be specific.)

**Step 2: Write a specific goal you would like to achieve as you go through the course here.**

#### **Step 3: Check if your goal is achievable.**

- a) Is each one stated in positive terms and within your control?
- b) How will you know you have accomplished each goal?
- c) Do you want each one enough to do what it takes to achieve it? Is it worth your while to achieve each goal?

## 6.2. How to Access Your Creative State

Win will use a series of breathing exercises to help you to enter a creative state and will encourage you to take a 'mental photograph' of that state and feeling. When you return to that specific state, you can use the photograph to re-enter that special creative state. You then go beyond that newly re-established state to a more developed, and ultimately more useful, effect.

Step by step throughout the course you will deliberately refine your state of awareness, memorise it, leave it, re-enter it, enhance it further, memorise that, leave it, and so on, into more and more profound creative states each cycle.

Progressing through the breathing sessions helps you instantly access calmer states of mind to open floodgates of creativity. These ideal states are neither hypnotic nor forced concentration. Rather, you become simultaneously aware of many things happening within you.

## 6.3. Why have a Live Listener and Partner?

It is important to emphasise the need for the external focus of a listener to express to while conducting the majority of the creative problem-solving techniques included in this manual. You need either a live listener or the potential listener represented by a tape recorder, because with a listener, **the appropriate level of response** will occur in your brain.

The way you hear your own voice and what you're saying, with or without the responses of a live listener, gives you the feedback you need to guide you to where the experience develops and becomes illuminating. Without a listener, there usually isn't enough support for either side of the brain's neural circuitry (your output describing, and your feedback from that describing), this expressing-and-receiving circuit which develops your conscious awareness of these inner riches or genius.



In the Image Streaming technique and other visual-thinking based procedures here and elsewhere, it is **ESSENTIAL** to describe your perceptions aloud, in detail, rapid flow, TO a live or potential listener, in order for this synthesis to happen.

It is much more productive of good answers to describe your sensory perceptions in the matter instead of rehashing the stock knowledge you have on the matter. When describing your perceptions – your immediate sensory data – it is easier to find fresh things to say, and will lead you toward the fresh ideas you are looking for.

Moreover, a lot of that stock knowledge – what you've been told, and stuff that 'everyone knows', is wrong, or bears a different relationship to the matter than the one assumed, and is part of why your problem is 'stuck'.

To effectively use this short cut way in which you can discover – with a listening partner – your own and truly ingenious answers on matters which ordinarily stall you, keep these four things in mind:



1. When it's your turn to listen, make sure your work colleague feels he or she is truly being heard.
2. When it's your turn to do the talking out of an issue, don't repeat yourself more than you absolutely have to. Keep finding fresh things to say about it. Repeating the same things have left you where you are: for different results, say something different.
3. In talking out your issue, pay much more attention to your immediate sensory perceptions and less to what you 'know' about the situation.
4. The **person talking out the problem** is the one to come up with the answer.

#### 6.4. The Type of Questions to Ask

The essence of the Relentless Questioning method is:

- Whatever questions you can use to keep your colleague encouraged by your attention and absorption to talk at length on his or her perceptions, and
- Simply not let your colleague off the hook until after he or she has gone to considerable depth and subtlety in thought and perception on the matter or problem in question.

Whether for boardrooms, friends, employees, family members, learners or yourself: the quality of the Socratic questions asked and tasks set is vital:

- a) What is it that you want the other person or persons to reinforce in their efforts to answer?
- b) What type of awareness they will reinforce in themselves depends upon which of these or similar types of questions and issues are asked.
- c) Which of these types of awareness do you want to reinforce?
  - Rote short-term memory? Long-term memory?
  - Quick performance, whether shallow or accurate and in depth?
  - Personal relevance?
  - Appreciation (of just what, precisely)?
  - Modelling after example
  - Digging out from reference resources?
  - Observational skills?
  - Understanding?
  - Ability to correlate data?
  - Ability to be intuitive or creative?
  - Ability to apply?

- Ability to generalize and encode into larger patterns?
- Self-critical perfecting and polishing?
- Open-ended exploration?

d) Which of these and other areas of awareness do you want the other person to examine and respond from, so as to reinforce these awarenesses?



In most boardrooms and executive sessions and training rooms, between lecture and film clips a person has to wait his turn with 30-40 others in the group to make shallow rote responses to usually trivial questions. For an easy, modern way to apply full Socratic Method to large groups at one time see the 'Dynamic Meeting Format' technique on page 42.

## 6.5. Working with Metaphor

Ninety-five percent of your brain works in sensory images, only one to two percent in words. Hence, most of your intelligence is based where there is an issue in translation. We can figure out some things, working from specific point to specific point in our word-based consciousness, but not most; and too often we fail to take enough into account, trying to do it all from our word-thinker.

But because our word-thinker is loud and focused, running with nice strong signals, we usually do try to do it all from there when what we most need is the reverse path: taking information from non-verbal observations *into* that verbal portion to bring it into focus. So it is rare when any of us brings much of our own actual intelligence to bear on anything, whether learning or teaching or solving problems and figuring out things.

So we have a great deal of keen understanding, each of us, but are seldom aware of even any part of it. When some tiny portion of understanding does work its way through our various internal noise and barriers and into our loud focused word-conscious, it's such a rare thing that we call it inspired creative genius.

A way for some tiny portion of our own understanding to slip through into our word consciousness is when that consciousness is asleep and inner noise levels are down: some of our dreams carry understanding from our main intelligence. But the main processing language of that intelligence is images, not words, so we are left with a translation issue — that of understanding what the dream meant.

Moreover, we sleep through so much of the performance that we usually have forgotten the parade of messages given us in our dreams by the time we awaken. The keys to some of the major discoveries and inventions shaping our own times were 'received' in dreams. As we noted in the book, 'Discovering The Obvious', in our more recent history Elias Howe received the crucial piece of insight in a dream which enabled him to invent the sewing machine. Even more recent are the accounts of how some of the computer whizzes at M.I.T. have learned to 'dream computer dreams' which teach them the answers they are seeking.

Another, more easily controlled way to bring our intelligence and our consciousness into closer contact is to deliberately work with imagery and metaphor. Sometimes insights will 'leap across' into consciousness when we treat a problem or issue metaphorically: 'What if this problem were a crab-apple? Who or what in the problem would be the stem? Who or what the fruit-flesh? Who or what in the issue would be the seed or pit? What would the coloration be which signifies ripening? - Hey, what would 'ripening' consist of in this matter? - ' and so on, structuring out the problem in sensory ways, in various ways consciously puzzling through the thing making such comparisons in hopes that your conscious mind will come close enough to your intelligence that a spark will jump across the gap.

## 6.6. Prompting Techniques

Don't worry if at first you are having difficulty getting visual images. Many of us, told by parents or teachers to 'stop daydreaming, have pushed our visualisation abilities out of sight but they're there and can be called up by easy and fun techniques.

These techniques have been proven to work for virtually everyone who gave them an honest effort. They work best if you have a helper, or listener, who can watch your 'attention cues' (e.g. changes in your breathing patterns or eye movement beneath closed lids) and prompt you to describe what you see.

Some of these techniques include:

**a) After-Imaging:** Stare at a bright (but not blinding) light for half a minute, then close your eyes. Describe that after-image. Continue describing it as it begins to change.

**b) Worth Describing:** Even if you don't get clear images, you may get blobs of colour, lines or patterns. Describe those, rapidly and in detail. If this does not lead to images, look beyond the colours, patterns, etc., as if they were a screen, and describe whatever impressions you receive.

**c) Phosphenes:** Gently rub your closed eyes like a sleepy child. Leave them closed, and describe the light-and-colour blips which result. Keep on describing as they change.

**d) Door:** Imagine you are before a closed door. Tell how this door looks, then how it feels to your hand when you touch it. Then suddenly fling open the door to catch by surprise whatever is behind it. Describe immediately your first impression of what is or might have been behind the door. (This technique is excellent for finding the answer to a question. While standing before the closed door, pose your question. The more unexpected the content of the imagery, the better your chances of getting sensitive, fresh new perspectives and insights.)

There are dozens of other wonderful 'start-up' procedures for those who wish to advance their abilities and those who are just starting. Whatever the specifics of techniques: key to everything is to observe closely your subtlest, most sensitive perceptions and, while examining them, to develop those perceptions fully into focus by describing them aloud to someone.



### **Time To Reflect**

What are the key points I have learned from this section?

- 1.
- 2.
- 3.

How will I apply this learning to my work situation?



## 7. Creative Problem-Solving Techniques

### 7.1. Image Streaming



#### Training Application

The Image Streaming procedure helps you to discover and put to use the Image Stream of communications going on within you. It is an easy way to connect you to your brain resources and to open the channels to your whole intelligence or creative genius.

Use this procedure on your own, or with a colleague, when you need to receive vital information from the resources of your mind to help solve an issue, to come up with new ideas and to make better decisions.

It is your ability to receive and interpret these visual insights that provides your best available, ingenious, most creative answers. Those flashes of insight and inspiration, those sudden intuitive hunches have earmarked most of the greatest discoveries throughout history. The method is so simple; you'll most likely be able to start using it as soon as you finish reading this description.

#### 7.1.1. How to Image Stream

Image Streaming will bring your conscious attention to your ongoing sensory impressions and your greater intelligence constantly evolving outside your conscious awareness. You can make some of those impressions conscious by describing all internal representations-the images, sights, sounds, tastes, and aromas - the iceberg tip - in as much sensory detail as possible. To be effective and to develop further awareness, it is key to describe your free-associated sensory and mental impressions aloud to a listener or to a tape recorder. Describing aloud encourages you to make conscious the great and perhaps unexpected richness of your own intelligence and creative genius.

#### 7.1.2. The Procedure

- Ask yourself a question. Start the Image Stream: Have a live listener or tape recorder with you. Sit back, relax, close your eyes, and describe aloud whatever images suggest themselves. Go with your immediate impressions and describe them aloud, rapid-flow, in sensory detail. Notice when the scene changes or other images emerge, and describe these as well. It's essential to describe aloud, to bring the mind's images into conscious awareness, no matter how unrelated the images may at first appear. This process helps bridge the separate regions of the brain.
- Let yourself be surprised by what your images reveal to you. The more surprising, the more likely that you're getting fresh input from your subtler, more comprehensive and more accurate faculties.

- Pick out some one feature - a wall, a tree or bush, whatever's there. Imagine laying a hand on that feature and studying its feel (and describe that feel), to strengthen your contact with the experience. Ask that rock or bush or wall, 'Why are you here as part of my answer?' See if the imagery changes when you ask that question. Describe the changes.
- Once you've run a set of images, thank your Image-Streaming faculties for showing you this answer. Ask their help in understanding the messages in your images. They are often symbolic.
- Repeat the process by starting a new Image-Stream, with entirely different images which nonetheless somehow are still giving you the same answer to the same question. After 2 to 3 minutes of this new imagery, repeat this step to get a third set of images, each different, yet each showing you the same answer in a different way.
- Examine whatever's the same among the several sets of images when all else is different. These themes or elements-in-common are your core answer or message.
- Go back to your original question and determine in what way or ways these core elements are the answer to your question.
- Summarise this whole experience either to another person (directly or by telephone) or to notebook or computer. This change of medium, and change of feedbacks, should add further to your understanding.
- Follow-up questions: It is useful to verify your responses with questions such as these:
  - 'How can I make sure that I'm on the right track with this understanding of the question?' (You should get back either a way to test and verify, or a reminder of real-time data or experiences which demonstrate that this is the right answer to be working with.)
  - 'What more do I need to know in this context?'
  - 'What's a good, practical, concrete first step to acting upon this understanding?'

### 7.1.3. Key Points to Remember When Image Streaming

- **Don't Drive:** Do not operate machinery, such as driving a car, while you are Image Streaming, which requires a relaxed state of awareness with an internal focus of attention. Get comfortable, relax physically, and begin to daydream, turning your attention to what is going on in the deeper areas of your mind. Begin to notice your relaxed impressions, and start describing them aloud in as rich sensory detail as possible to a live partner or to a tape recorder.

- **Makes You More Intelligent:** As research shows, Image Streaming a few minutes at a time one or more times a day for a few weeks will enhance your conscious facility by increasing the links to your richer intrinsic intelligence. And as you Image Stream, you will also get key information, understandings, insights, and answers to the questions you have asked yourself.
- **Short Sessions:** A typical session of Image Streaming can be five to eight minutes, although a 20-minute Image Streaming session is a better length of time for delving deeply into the rich details of your sensory impressions.
- **Speak Out Loud:** As you Image Stream, speak out loud to a live listener, or to a tape recorder with blank tape. Because each time you respond in **some way to your own** perceptions of something, you **reinforce** your perception of it, and more importantly, you reinforce the trait, the behaviour, of **being** perceptive.
- **Make It Rich:** If we were to keep score of the things you say during your out loud descriptions, you would get points for:
  - a) The number of details or features or aspects you described on whatever object or situation you were observing in the Image Stream and...
  - b) The richness of your description on a scale of one to five, five being that your words impel anyone listening to see and hear and taste and smell and feel what you are describing.



### Training Application

What issues could I solve using this CPS technique?

### My Action Points

- 1.
- 2.
- 3.

## 7.2. Wind Tunnel



### Training Application

When time is of the essence, use this technique as a way to quickly get you and your colleagues to dig for fresh new insights on a life/work issue.

Use this when you have at least a small group, multiple pairs, to work this with, otherwise the stimulus level will fall short of what is needed for events to really take off.

Windtunnel can be integrated with other CPS techniques and become the first step in a three-step Creative Problem-Solving procedure. Step 2 is to use a specific technique, such as 'Over-the-Wall' or High Think Tank. The third step is to implement and evaluate your ideas.

We all grew up on the model of conventional levels of discussion. We still tend to fall back into that, and when groups do that, they usually fail to make any real progress toward discovering a solution. Witness the talk shows which continue to model the old, ineffectual discussion process. Windtunnel blows quickly THROUGH that familiar phase and tendency, and forces everyone through to the point where they are already digging for fresh insights. That usually brings the ingenious solution or resolution apparent. Windtunnel turns our predisposition for conventional discussion and I'm-right-manship from a weakness into a strength.

### 7.2.1. Precepts

Those of you who are well familiar with 'brainstorming' know that the best ideas are generated near the end of the brainstorming session, after the fluff and trite stuff has been gotten out of the way. If you aren't really familiar with brainstorming, please go to Gravel Gulch in the CPS Techniques section of Win's website <http://www.winwenger.com/gravel.htm> .

On problems which haven't resolved based upon review of what we know about them, what we 'know' about them has gotten in the way of the fresh perceptions we need wherein to discover our really great answers and solutions.

### 7.2.2. The Procedure

Once your group is in partnered pairs, here are the instructions to be read to them for them to follow, allowing appropriate time with each step so that they can carry out that instruction.

1. Each pair decide the topic or problem you would like to address.
2. Each of you make a list of five very different questions ABOUT this general topic, and don't let your partner see your questions. Number these one to five. Your partner now becomes the 'Windtunneler' and you

become the 'Listener'. Go through Steps 3-6 below, in those roles. Complete that process before reversing roles as in Step 7.

3. Have your partner call out a number between 1 and 5.
4. From among your 5 questions, read your partner that numbered question.
5. Have your partner tell, in a descriptive rapid-flow torrent, EVERYTHING that comes to his or her mind in the context of that question and its answer or answers. Have your partner SUSTAIN that flow for 6 minutes, without letup.
6. Write down the 1 or 2 most interesting ideas you heard during that torrent, and please have your partner write down the one or two most interesting ideas.
7. Now reverse roles and repeat this process the other way. After this cycle is complete, let's check - Where did you find the most interesting ideas - near the start or near the end of your torrent and your partner's torrent?

You will find that 99% of the time, the best ideas occurred near the end, very much in keeping with findings from brainstorming. This will justify doing one more question cycle each way as per above, this time going for sustained 8- to 10-minute torrents.

I guarantee that even if some silly or even plain wrong ideas are in the front of the torrent, as with a brainstorm, really good and meaningful insights will start cropping up and predominate toward the end, and you will have a spectacularly better grasp and understanding of the topic or issue than would otherwise have been the case.

From here proceed to elegantly and effectively solve/resolve the issue or problem which was your starting point for this experience, by whichever of the dozens of ultra-effective creative problem-solving (CPS) methods you please, including those in this workshop manual.



### **Training Application**

What issues could I solve using this CPS technique?

### **My Action Points**

- 1.
- 2.
- 3.

### 7.3. 'If Your Problem Were a Crab-Apple'



#### Training Application

Use this procedure to come up with fresh ideas to any issue, one which you don't yet see a good answer. You will need at least one colleague to work with.

#### 7.3.1. The Procedure

- Each of you choose a problem to work on, one that you care about, one to which you don't yet see a good answer.
- Describe (to your partner[s]) why you choose that problem to work on.
- Table or chair or piano or flipchart, or whatever physical object: when it's your turn, you pick some common object there where you are. Let that object stand for, in some way resembling, your problem (how does that stack of books represent this problem?).

Identify 10 to 20 physical aspects or features of that object. Then, with each such feature: If this object is the problem, then \_\_\_\_ represents such-and-such part or aspect of the problem.

If playing with the features of the problem doesn't bring good answer to mind for you, when it's your turn again, run that problem with some other object and try again.

- While describing to your listener the features of the problem and of the object: you, the person working on the problem, as far as you can go with it, describe in detail the physical features of the object and how, somehow, that feature represents such-and-such aspect of the problem.
- Listening partner: your role is to listen, indeed ONLY to listen and not interrupt or get in the way while your problem-solving partner is flowing. But once the problem-solver starts to falter, draw him or her out further: ask questions about the object that's being compared, questions which will encourage further comparison.

Chances of getting good answers to a given problem this way, within 2 to 3 object-metaphorising, are pretty good. The trick is to have an audience to describe to; and to carry the process through, even when things get silly or seem pointless, until the ideas spark.

As with 'brainstorming,' often it's that last comparison, stretching for one more after the usual ones are gotten out of the way, that will spark the gap.

## 7.4. 'Walk in the Woods'



### Training Application

This historically 'tried-and-true' procedure for creative problem-solving is very similar in its basic principles to 'What if the Problem Were A Crab Apple', but its application and form differ.

It's another way of bringing your word-consciousness and your (non-verbal, sensory-imaging) main intelligence close enough together for a spark to jump across and become an 'a-HA!' for any give business problem.

This procedure can be done either with a live partner, note pad, or tape recorder, or with some combination of these. You need at least 10 minutes or so available to stroll outside in the open air.

This 'Walk in the Woods' procedure has the further advantage of having a built-in 'ranging' device': With a real electric spark, as you got close to what would let it jump, you could feel your hairs rising from the build-up of electric potential.

The 'ranging' device in this present procedure is simply that whatever catches your attention as you walk around this place with a problem in mind, is likeliest to in some way 'resonate' with the issue and bring your conscious mind to where the spark of inspiration/ideas/solutions can jump across into consciousness. So that what catches your attention in your surroundings, as you walk around in reference to a given problem issue, is even likelier to produce you're a-HA! than were the arbitrarily chosen objects in the 'Crab Apple' experience.

### 7.4.1. The Procedure

The version below is written for notepad but is readily interpolated into the other recording device(s). Have ready something you can write extensively on, such as a notepad, and a pen or pencil.

- Write on the top of that notepad what problem you are working on this time and why you care about solving it.
- 'Tuck-and-Take' - tuck the notepad into pocket or under your arm and take it with you. You will have ten minutes to stroll around outside of this building and let something....SOMETHING simply catch your eye and attention.
- On your notepad, write what features of this object also come to your attention. List 10-20 physical aspects or descriptive features of this object. Then describe how this object in some way represents the problem situation and/or its solution. And how the various features of this object in some way represent the various features of that situation.

- **An imagination stretch!** Put your hand gently on the object, then silently, mentally, ASK that rock or tree or bush or whatever object several questions ABOUT the problem situation! Listen intently, then write down whatever impression, in whatever form, comes to mind as a response, whether it's a particular memory seeming at first to have nothing to do with the matter, or some particular aspect of the object you're looking at that catches your further attention.
- Write up enough of your experience that you can report it to listener(s) in some detail.

The apparent success of these two concrete methods has led us to seek out other very simple and concrete ways also for solving problems such as the 'WindTunnel' method described earlier.

*Postnote:* For Win, the original source of 'Problem-Solving Woods-Walk' was Sidney J. Parnes, *Visionizing: State-of-the-Art Techniques for Encouraging Innovative Excellence* (Buffalo, NY: Creative Education Foundation, 1988). However, Dr. Parnes claims his source was conversations with Win. Also, he has amended the procedure, and Dr. Parnes may in no way be held responsible for any shortcomings in the present version.



### Training Application

What issues could I solve using these CPS techniques?

### My Action Points

- 1.
- 2.
- 3.



## 7.5. Over the Wall



### Training Application

If your conscious critical voice is preventing you from coming up with useful solutions to a problem, use the elements of speed and surprise in this technique to outrun this editor function and to gain greater skills in using the Image Stream for problem solving.

You can use this technique on your own (with a tape recorder or Dictaphone) or with a partner.

The Over-the-Wall procedure guides you to a beautiful, imaginary garden, bound on one side by a high wall. Like Image Streaming, Over-the-Wall gives your subtler resources an opportunity to surprise you with answers to important questions that you pose.

### 7.5.1. The Procedure

- Set Your Answer Space: At first, do not look beyond the high wall. When it is time to look beyond the high wall, direct your attention into an answer space, which is where your answer will appear. You do not consciously generate this answer; rather it will spring naturally from your inner genius.
- Pick a Question: Choose a question or even scientific or technical problems you want to answer using the Over-the-Wall procedure.
- Encounter Your Information Space: Having posed an important question, your mind constructs an answer and prepares a presentation in symbolic, metaphoric, or literal terms inside the answer space behind the wall. When you go 'Over-the-Wall,' describe out loud all the details of your encounter to a listener or a potential listener on your recorder.
- After initially orienting to the scene, move around, explore, and experiment with what you find in the answer space. Examine it. Look at it, listen to it, touch it, smell, taste, and probe what you encounter, describing in rich detail what you notice.
- Use these questions to assist you in making sense of your encounter. While still in your information space, pose the following questions:
  - 'How can I make sure that I'm understanding the correct answer here?'
  - 'What else should I know about this situation?'
  - 'How best can I turn this answer into useful action?'
  - 'What is the first step I should take to act on this answer?' When in doubt, ask, 'What is the best thing for me to ask in this context-and what is the best answer to it?'

Observe Where the Answers Take You: Do not exert effort to verbalise the answers. For maximum effectiveness allow yourself to go with the flow of additional sensory impressions. First, pay attention to associated symbols, images, and metaphors that pop into mind in response to your questions. Then describe them as you did during the Image Streaming process.

### 7.5.2. Rules When Going Over-the-Wall

We suggest that you follow certain rules when using the 'Over-the-Wall' discovering procedure.

- Write down a significant question or issue beforehand so during the experience your inner genius can show you its solution. See the description in 'Pick A Question' above.
- Orient on one feature of your information space, and ask in your mind why that particular feature is there in the context of your answer. Watch and describe what changes occur in the scene in response to your query.
- Ask to have another scene that gives the same answer to the same question in an entirely different way.
- Use the 'follow-up questions' to verify your answer and to develop specific actions for next steps.
- When you do not know what to ask, ask what you should be asking and its best answer. Remember to ask what more you need to know about that context.



#### Training Application

What issues could I solve using this CPS technique?

#### My Action Points

- 1.
- 2.
- 3.

## 7.6. High Think Tank



### Training Application

High Think Tank provides one of the surest ways to keep your logical brain from getting in the way of your problem solving.

High Think Tank will serve you as an accurate answer-finding method - especially on your major questions and the most important issues.

Use it to find your intuitive connection to genius by clearing the communication lines between the conscious and mind.

Use it to improve your problem-solving capabilities while increasing your intuitive and creative insights.

High Think Tank provides one of the surest ways to keep your logical brain (usually in the left hemisphere) from editing until you get better answers to problems from your creative brain (usually in the right hemisphere). The secret of its success is how it presents a question so that the logical brain does not have a clue as to what is being asked! That way the 'editor' does not know which way to bias your experience or response.

The technique involves writing down a number of important questions and placing them in separate envelopes, thereby concealing the questions from the conscious mind. You select one envelope and invite your inner genius to give you the best solution to your question. Noticing the answers within the ImageStream becomes your clear channel to creative insights and improved problem solving.

Don't worry - your brain will be able to pick up on the subtle clues and information which is too small for you to be aware of consciously (by you not being able to visibly see the question). These cues provide a wealth of information to your subtler faculties as to the scope of the question they are to answer. All the while, the conscious mind with its editing function remains clueless.

On important problems most people quickly stake out a belief and maintain strong opinions. It becomes very hard for most of us to stay open beyond what we already think and know about such a matter. Entrenched opinions become barriers to the fresh perceptions needed for an ingenious, effective answer or solution.

### 7.6.1. The Procedure

- Establish your questions. Write down a number of them (six or more) on separate sheets of paper. Conceal the questions by folding the sheets in so that the question cannot be seen or by placing each sheet into a separate envelope.
- Select an envelope or folded-in question without looking to consciously see what it says.
- Go into your Image Stream to gather three different sets of impressions or images. Each of these is the same answer to the same question, only shown differently.
- On your notepad describe or sketch or mind map enough detail from those impressions to make it easy to see where they overlap.
- Find the common theme or themes, trends, or threads.
- Now, the envelope, please! Unfold your paper to find out how that theme answers your question.
- As time permits, ask follow-up questions to verify your answers and to map out ways to implement them. Also ask yourself 'What more do I need to know in this context?'
- Replace the question with another issue important to you, so that you always have a minimum of six questions in your envelope pool for next time.

### 7.6.2. Key Tips

- Answer without bias: Fortunately that wiser, brighter, subtler, more comprehensive 99.99999 percent of your mind is infinitely more sensitive than the conscious, verbal, opinionated persona you may think you are.
- The enormous number of cues floating around can account for how your brain is able to pick up on which question is to be answered. While your inner genius is answering it, your verbal conscious mind has no idea which way to censor, warp, bias, or edit what is being revealed. You can get clean, undistorted data from your subtler resources. It is precisely that which makes High Think Tank so remarkably accurate. It is the one format where your talkative, opinionated logical brain will not get in the way by editing your answers to suit its expectations.
- Remain open: Do not try to figure out which of the several questions you selected. If you have it in the envelope or folded within a piece of paper, let it remain out of consciousness for you. Instead, look within yourself to realize what your answer is to the question being concealed. Key parts of your subtler self care more about the issue than about ESP games.

- Simply let go of expectations. Look in to see what your faculties are telling you. You will find the answer to what is being asked. With High Think Tank your answer will be completely free of the bias imposed by the expectations of your conscious brain, which perennially knows it knows what the answer ought to be.
- Keep a journal: You may want to keep a journal for the surprising things you start to notice in yourself and around you. When you challenge yourself to answer a question or two each day, you will discover by about the fifth day of Think Tanking that remarkable insights are flooding in to serve you.
- Turn answers to solutions: To the extent an issue is important to you, you will want to verify your answers before acting on them. If you ask your Image Stream impressions, they can tell you how to verify your answers.



### Turn Answers to Solutions

An answer is not a solution until you implement it.

One excellent way to evaluate your solution is to take your first concrete step toward implementing and assess matters from there.

- Make your questions count: Here are guidelines that will help you formulate good questions to take into your High Think Tank.
  - Select a wide variety of topics: Look toward positive, win-win outcomes instead of win-lose. Example. 'How best can I earn a raise from my boss,' instead of 'How can I make my boss give me a raise?'
  - Design your open-ended questions because they give your subtler faculties more room for answering effectively. Avoid questions that elicit of yes-no answers.
  - Choose questions on subjects to which you desire good answers.
  - The more important the question, the more that people have already developed conscious, even reflexive, opinions that tend to prevent the fresh perceptions needed for an effective answer.
- Know your answers: How will you know the relationship between the hidden question and the sensory impressions you gain from your more sensitive resources during your High Think tank experience? That relationship can only become obvious from your practiced use of the High Think Tank method. But is High Think Tank anything more than a forced provocative and random happenstance? We expect that you will soon decide that it is much more accurate than that. High Think Tank puts you in possession of your own inner genius for finding effective answers to virtually any question or problem in the world.

### 7.6.3. The High Think Tank 30-day Transformation Schedule

It has been rare for a person to run at least one question each day through the High Think Tanking process for a full 30 days. If you succeed, we guarantee you new skills and awarenesses to an extent even more striking than with Image Streaming. We encourage you to take up the challenge!

To help you succeed, we suggest you make yourself the **High Think Tank** kit. This simple kit is designed to make it as easy as possible for you to process questions using this extraordinary method. It consists of a small envelope that you can carry around in a shirt or jacket pocket and whip out to use as you get a chance. Find a moment several times each day for 30 consecutive days. Within that envelope, carry 8 to 12 questions, each on a folded slip of white paper. In addition, keep several more questions, whose stake and interest will help keep you motivated through the days of your experiment.

Also carry in this envelope six or more green Slips of paper (or at least a colour other than white). Each of these folded-in green slips has a different (follow-up) question on it. See the examples provided in the page of 'green' questions.

#### High Think Tank Kit White Questions

As you answer these, or even before, replace them with your own questions. Part of the challenge in the 30-day challenge is to come up with enough meaningful questions of your own!

Print these starter questions onto plain white paper; cut them up into separate slips (one question to a slip); fold the slips of paper in on themselves several times so that the written question is not immediately visible and so that the slips from outside look more or less identical.

Here are the questions:

1. What main opportunities should I stay alert for today?
2. What can I become aware of today that will best advance me toward my goals?
3. In the long run, how best can I make a positive difference in the lives of those around me?
4. How best can I ensure that I keep up the practice that will best develop my abilities and well being?
5. What is another, possibly even better, method than this one for discovering good answers and solutions?
6. At this time, which of my dreams would it be best for me to see through to the reality?

7. If what I am doing now is caterpillar business, what is butterfly business, and how best do I metamorphose?
8. How best can I improve my material income immediately and substantially?
9. What IS the best question for me to ask now, and what is its best answer?
10. At this time in my life, what have I been overlooking that could best improve my situation?
11. Which of my long-held goals is now within my unexpectedly easy reach?
12. What do I most need to know about this High Think Tank procedure that I'm not yet aware of?

### **High Think Tank Kit Green Questions:**

Copy and cut up the following green sheet of questions, one question to a slip, folded in on itself. These are follow-up questions.

1. How best can I make sure that I'm on the right track with this answer I've just deciphered?
2. What more do I most need to know about this matter?
3. What's the best concrete first step to implement this answer?
4. What's the main concern I need to stay aware of as I implement this answer?
5. What's the highest priority for my attention and action at this time?
6. How best can I assure the best outcomes possible for those who are affected by what I do in this context?



### **Training Application**

What issues could I solve using this CPS technique?

### **My Action Points**

- 1.
- 2.
- 3.

## 7.7. Toolbuilder



### Training Application

Use this technique when you need to generate an endless supply of creative problem solving techniques by imagining a space-time transporter and visiting an advanced future civilisation that has already worked out the problems you face today. Use on your own or with a partner.

#### 7.7.1. How the Toolbuilder Procedure Works

The basic design of Toolbuilder is quite simple. Imagine travelling to a highly advanced civilisation made up entirely of ordinary humans where everyone is a genius in whatever skill or subject you are seeking to learn or improve. For example, even the ten-year-old in this civilisation is a better violinist than Heifitz or a better physicist than Einstein or a better playwright than Shakespeare or a better creativity practitioner and discoverer than Alex Osborn. Pick the skill or subject area that everyone in the civilisation excels at. For example, you can use an elevator as the imaginary conveyance that takes you into the experience of this fantastic advanced civilisation.

Let the resources of your mind show you how these people outperform our Earth's best virtuosos in your chosen area. As you use the Toolbuilder procedure, your own inner processes will take you to the point of experience that you most need to observe. And your subtler resources will show you what you need in order to hone your skills.

Go through that experience **as a person in that civilisation** to hear, feel, and see those virtuoso effects for yourself. You will experience what causes people in that civilisation to become masters.

According to research, your brain contains specialized 'mirror neurons' expressly designed to learn from others through modelling. In addition to gaining the skills you seek, you are simultaneously observing that civilisation's new system for activating that expertise. We encourage you to come back to earth knowing how to implement that system effectively.

Before you use Toolbuilder, state the skill or subject, in which you want to gain proficiency, and why you have chosen that particular skill. Go into Freenoting or another rapid note-taking procedure such as mind mapping to record your ideas. You might discuss your ideas with another, or in your own way embody your goal to help free your mind and get your creative juices flowing.



### 7.7.2. The Procedure

- Describe your inner scene (such as your garden scene) with a wall. Beyond that wall exists a high human civilisation that somehow enables the ordinary person to become a virtuoso.
- Take yourself over that wall as suddenly as possible; to catch by surprise your first impression of what is on the other side. Describe what you find there.
- Bring a child into the civilisation who will go through the point of experience that transforms everyone there into a virtuoso. Merge with that child so his or her development and experience becomes yours. Compare your adult experience with your child experience, and describe the differences in your perception of learning as a child.
- Then separate from that child and express your appreciation. Bring in a responsible, knowledgeable adult. Merge with that adult and re-experience the same situation. Study how being this adult makes a difference in what you perceive. Describe in present tense what you experience. Be as explicit as possible, using full sensory details in your descriptions.
- Separate from that adult and express your appreciation. Ask questions, and look and listen intently for your answers.
- Write about your experience on a notepad or word processor, or speak into a recording device or to a friend on the telephone. You must find a way to activate this information that works best for you.



#### Training Application

What issues could I solve using this CPS technique?

#### My Action Points

- 1.
- 2.
- 3.

## 8. Interpreting Information from your Creative Genius

Once you have fully described and recorded your Image Stream or Over-the-Wall experience, you will have your data on the table, so to speak. Then the conscious search for meaning can no longer hide or distort the information. Here are several ways to set the stage for finding the meaning when you go 'Over the Wall' or into the 'Image Stream'.

- The more richly textured the detail as you describe your experience, the better your chance will be of discovering the meaning.
- The more rapidly you describe what you encounter, the better your chance will be of outrunning your internal editor and gaining the most meaningful part of the experience.
- The more senses you engage in the experience by noticing and describing, for example, sight, touch, smell, movement, space, pressure, mass, temperature, texture, taste, emotional feel, etc., the better you will remain in contact with your more sensitive faculties and the better your chance will be to discover the meaning.
- After initially orienting to the scene you imagine over the wall, it is best to move around and do various things to explore and experiment with what you find in the answer space. As you observe and describe the results of these explorations, you will improve your chances of discovering the meaning.
- Question other objects or features in the experience. Then observe and describe how the scene changes or what else happens in response. We call this procedure 'Feature Questioning' because you are focusing on a feature and exploring it in more depth. Likewise, pursue what we call the 'Clarification Question,' asking your subtler faculties to help you in understanding their answer by showing you that same answer to that same question again in an entirely different scene.

### 8.1. Use of Questioning

**Feature Questioning:** After describing what you observed in your Over-the-Wall imagery or Image Stream sensory impressions, launch into 'feature questioning' asking questions of a predominant, specific feature.

Feature questions include:

1. Why are you in this scene?
2. What is the meaning symbolised by your being in this position relative to me?
3. Why are you the colour that you are?
4. What is your role in this scene?
5. What are you supposed to show me?

**Clarification Questions:** After our Over-the-Wall session reviewing the questions can help the conscious reflective intelligence explore further.

1. 'How can I make sure that I'm understanding the correct answer here?' or 'How can I verify this answer?'
2. 'What else should I know about this situation?'
3. 'How best can I turn this answer into useful action?'
4. 'What's Step One in acting on this answer?'
5. And the catch-all question:
6. 'What is the best thing for me to ask in this context, and what is the best answer to it?'

Using questions like those will help you interpret the Image Stream. Do not make an effort to verbalise the answers. Essential to the effectiveness of this technique is to allow yourself to go with the flow of additional sensory impressions. First, pay attention to associated symbols, images, and metaphors that pop into mind in response to your questions. Then describe them as you will do during the Image Streaming process.

## 8.2. Key Pointers

- Experience first, then analyse. It is very important that you do not try to make sense of the information in your Image Stream while you are still in this state. Applying consciousness to the Image Stream leads to premature conclusions. Stay in the experience of the Image Stream and your out loud rapid description until you have thoroughly explored everything here. Afterwards, go back to what you discovered in the Image Stream and consciously analyse it for further meaning.
- Distinguish between your primary descriptions (facts and details that you saw, heard, touched, felt, smelled or tasted) and your secondary descriptions (opinions, personal impressions, thoughts about what you perceive in consciousness). Describe rapidly out loud only your primary sensory experiences.
- When searching for answers to technical questions, such as engineering problems and inventions, think more literally. Often your subtler resources will present the information in its finished form. For all other inquiries, the mind tends to communicate in metaphor, analogy, and symbolic representations. Expand how you interpret such information. Think metaphorically and contemplate the moral of the story.

- 'Inductive Inference' involves taking three different scenes displaying the same answer. Use it to locate and explore the points of agreement or intersection among all three scenes. You can infer the meaning of your brain's communication from the core message repeating in each scene. Sometimes two different scenes are enough to provide this if you note enough detail.
- Distinguish what you encounter from how you encounter it. When you receive information in your Image Stream, there will be a sensory impression of some kind, such as an object that catches your attention. However, the unique manner in which that image comes to you can also contain significant information. Explore the possible meanings of **how** the information presented itself in addition to the specific information you noticed. For example, the information might be delivered into your hands like a package rather than shown to you on a movie screen. There may be significance to the way information appears in relative size, shape, colour, and proximity to you. Explore modalities for meaningful connections.
- Play the role of a psychoanalyst with a sense of humour. Take the information from the Image Stream as a psychoanalyst might record an interview with a client. Have a sense of humour about it to come up with light-hearted interpretations of the information.
- Use the When-Then test to explore the sequence in which the details come to you during your Image Streaming. Notice **when** one thing happens, **then** when the next thing happens in the sequence. Is there a cause-effect or a significance of timing in how the parts of the message stream out of your subtler resources?
- After Image Streaming, use the Dream Analysis Method developed by John Overdurf and Julie Silverthorne by following these steps:
  - On the left side of a sheet of paper, write your primary descriptions (facts and details that you saw, heard, touched, felt, smelled or tasted) of everything you encountered in your Image Stream.
  - On the right side of your paper, write your immediate personal conscious associations to each of the items in your primary descriptions.
  - Look over both columns and create a narrative of the meaning based on your conscious associations.
  - Write your best version of the moral of the story.
  - Keep track of predominant metaphors and symbolic representations. These are your brain's major codified messages. They become the meanings used to interpret your future Image Streams and dreams.
- The language of your inner genius must be interpreted for it to make real sense to you. At first it appears coded in sensory imagery and metaphoric symbolism. As you stay with your observation, exploration, and description of the Image Stream, you become familiar with the common parlance of your brain's subtler resources.

- As with the interpretation of dream symbolism, you will soon learn that certain symbols correspond to particular emotions, thoughts, and behaviours. For one person, the symbol of a candle may mean spiritual illumination: for another, education or learning; and for still another, wisdom passed down through the ages.
- The advantage of using Feature Questioning and Reflective Questions comes from the comparisons you gain between the original imagery and the imagery you get in response to the questions. You will discover more of your creative genius as you examine similarities and differences between the first and second sets of images.
- Keep notes on your discoveries because you are codifying the language within your Image Stream. You are learning a new language, and your notes will help you decode it. Every session of Image Streaming or Over-the-Wall exploration provides you the opportunity to unleash your creative genius. Soon, understanding the language of your subtler resources will become second nature.



### **Time To Reflect**

What are the key points I have learned from this section?

- 1.
- 2.
- 3.

How will I apply this learning to my work situation?

## 9. Other Useful Techniques for Life and Work

### 9.1. Freenoting



#### Training Application

Freenoting provides a way to get far more out of any text you read and any meeting or conference lecture you attend, and is also a useful technique for solving problems.

Win gets invited to a lot of conferences and meetings. Because of curiosity he often sits in on sessions on topics he knows nothing about — and knowing nothing about the presenter. As a result, the sessions he exposes himself to are of mixed quality.

In several of those sessions where the presenter and presentation left something to be desired, he tuned out the presenter and in whimsy turned to writing 'his own presentation' in the topic he 'knew nothing about.'

#### 9.1.1. Surprising Results

The faster he wrote and the less thinking about what he wrote while he was writing it, the better emerged a nice little dissertation on the topic he had thought he knew nothing about.

After a few minutes of doing this, he would notice the presenter now saying something which he had just written down a minute earlier! As he continued, time and time again he would notice the presenter now saying things which he had previously written!

With a little checking, he learned that nearly everything he had written, after the first couple of pages, was accurate — including much about the topic or subject which the presenter never got around to saying, but maybe should have! By Freenoting, he had gotten far, far more from that presentation session than the presenter had presented!

#### 9.1.2. Why it Works

This phenomenon turned out not to be 'psychic,' however. When he experimentally attended sessions presented in a language foreign to him, he'd still render a pretty decent dissertation on the previously 'unknown' topic, but of nowhere near the quality as when in a session taught in English.

The explanation, indeed, turned out to be pretty simple, and confirmed what we had already found to be the case also in other contexts: By ignoring the presenter, he had routed such information as he had to offer straight to the part of the unconscious which reflexively sorts out ALL our data, past and current, conscious and unconscious.

Most important, no matter how unknown a topic or subject was to him consciously, enough data and cues were floating around unconsciously to become embodied, through that sorter and through that writing, into a respectable and reasonably accurate short book or long paper.

Even in the worst presentations, the presenter usually was presenting enough fresh data to enrich this outcome, accounting for why he was getting such better results in English-language sessions than in those conducted in a foreign language.

This worked even though he was ignoring that presenter so hard that whatever he presented was skipping his conscious mind altogether, en-route to that reflexive insight-sorter – his inner genius.

### **9.1.3. Characteristics of Good Freenoting**

With a little modest experimentation, the best Freenoting turns out to have these characteristics:

- Its 'rules' are similar to those of brain-storming. Get that censorious editor out of your way, either by 'suspending judgment' or simply by running faster than judgment can plod along with to keep up.....
- Write faster than you can think about what you should be saying and about whether you should say THAT!
- Without pause or hesitation.
- If it occurs to you in the context, go ahead and write it.
- Be willing to say the wrong and the ridiculous — that helps free you to say those items which make the real breakthroughs.
- The first entries are usually stock stuff or throwaways; your best entries are toward being the last ones for the episode.
- The faster and harder and more continuously, and for longer, that you drive the Freenoting process, the better are your results.
- The first few pages can usually be thrown away. Be willing to write a lot that you can throw away, because that brings you to those pages filled with true gems you definitely will NOT be throwing away!!!

Freenoting can be done the usual way, hand-written on paper; or on to a computer. If you decide to try out Freenoting in some meeting, take along a tape recorder or Dictaphone the first time or so to allay your concern over 'missing something'!

#### 9.1.4. Best Times to Freenote

- At least once per day or so, on whatever occasion or topic.
- Once or several times during any work reading assignment, and at its conclusion.
- From time to time when reading any informative book or formal paper.
- As a major way to solve problems, especially unclear or confusing or muddled or ill-defined problems: start Freenoting for a while somewhere in the problem context.

Freenoting sessions should last ten to twelve minutes and longer if the content seems to be getting hot. Intensity and speed are even more important than duration for getting to some most remarkable results, but that duration also makes a great difference.



#### Training Application

How will I apply this CPS technique to my work situation?

#### My Action Points

- 1.
- 2.
- 3.



## 9.2. Dynamic Meeting Format



### Training Application

The Dynamic Format technique will help you to run even better trainings and ensure that you get the most from participant contributions.

Using this approach you can build interest and sustain tight topical focus while fostering dynamic expressive interaction. It wonderfully integrates and develops your group's various perceptions and ideas, and gives you a simple way to fully tap into the knowledge resource of your work colleagues.

### 9.2.1. What is Dynamic Format?

In a company where time is money, how much time is wasted in board and staff meetings, either in lengthy discourse by the chair or CEO while expensive specialists and executives sit mute, or in pre-orchestrated speech presentations whose 'discussion' outcome was determined long since, or in a chaos ended only when the chair or CEO goes out and either does things himself or by dictate, dismissing 99% of all that was said at the meeting? Or where everyone is saying only what the chair or CEO wanted to hear, providing no meaningful feedback or direction?

Dynamic Format fits comfortably with, and can benefit, most other group methods and procedures. Dynamic Format makes it easy for you to get the members of your group actively, richly exploring, debating, investigating and relating to any topic or issue, yet staying focused and on track.

Dynamic Format helps your participants to participate without getting in each other's way or in your way. Dynamic Format is a set of techniques to conduct the transaction of information and/or decision with maximum sensitivity and breadth of consideration and perception, quickly, crisply, in depth but efficiently.

The simple 'house rules' of Dynamic Format enable your meeting participants to be interactive, thoughtful, perceptive, expressive, comprehensive, and yet to maintain a tight, clear, progressing focus on your topic.

### 9.2.2. The Procedure

Here is how to bring about these and other desirable effects from a group meeting:

- Form teams and partners: At the start of your training/meeting, have any group of more than 5 to 6 participants subdivide so each is already in place with his or her partner(s) on a stand-by basis. This way you can move swiftly and smoothly in and out of the interactive mode when you come to the point in your session where you want to use it.
- Have your participants stay oriented with their partner(s) even while functioning in your larger (plenary) group. This way, when you want to switch modes, no logistics are required and you are free to move deftly between levels of interaction as well as from step to step, or into interaction and seamlessly back to formal lecture or other formal process.
- Your teams can be pairs, or threes, or you can have 'buzz groups' consisting of as many as 5 or 6 participants, depending upon what you want to do with them.
- Each participant in a pair has more 'air time' in which to examine and describe what s/he is perceiving in the context of the defined topic or question.
- The larger the group the more chance that someone in it will catch on to what you want and model how it is done. The more difficult your question or task, therefore, the larger you want your groups, up to a maximum of six, to ensure that someone there in each group will be able to comprehend and get things moving as you want.
- Most of the time, to get the maximum of Socratic benefit, you will want to work your participants within pairs.

### 9.2.3. Core Agreements

From the very start of such a session, set up at least some of the following 'Core Agreements' or 'house rules for this session,' to make it easy for you to swiftly and gently guide and focus or refocus your people into, through, and out of highly involved, highly interactive 'buzz' sessions:

#### 1. Waterglass Rules

Have on hand a waterglass or chime which can be heard easily when everyone is talking at the same time—so your voice won't have to compete with all the other voices...

- **Three 'bings' = Instant pause in talking.**  
Rule: the moment you hear 3 bings, pause in talking not only in mid-sentence but in mid-word so that you and others can hear the next topical question or step of instruction.

- **One 'bing' = Half-minute's notice (before the 3-binger).**  
Rule: keep on doing what you are presently doing but be ready a half minute after this one bing to pause in talking to hear the next instruction.
- **Hand-Up = Instant Talk-Pause + Hand Up** (this simple device is often used by the Scouts). This is best for very large groups, of one hundred or more members. (On-off flicks of the room lighting can serve the same purpose.)  
**Rule:** the instant you notice either the leader's hand go up or other people's hands going up, pause instantly in your talking and get your own hand up!

## 2. Relevancy Challenge

Make a triangle of your thumbs and forefingers, sight at the speaker through that triangle.

Rule: in that instant, whoever is speaking must (1) demonstrate how his/her remarks relate to the topic; or (2) return to the topic; or (3) yield the floor instantly. (How many times have you been reluctant to shut off someone's story but had to stand there bleeding internally while s/he got further and further off the subject and broke the context?!?)

## 3. On -Task Pointer

Fingertips steeped together and lightly bounced, pointing forward and the person so signifying leaning forward. This sign represents someone's perception — within the group or from outside it, such as by a wandering-by instructor — that the group has gotten off-task and is encouraged to get back on the main track. Easily keep your groups on-track and highly productive, with this little sign. Even establishing this sign, as an agreed-upon meaning, helps orient your participants or students toward keeping on task, and a little light (and good-humoured) maintenance can get almost unbelievably fine production from your participants.

## 4. Support-First Rule

Every major system of creative problem solving has some form of this rule. To obtain creative production, fresh ideas and perceptions, innovations, and answers to questions or issues whose outcome is not narrowly predetermined, and to get more and better ideas contributed, the first response to the contributing of an idea should be a positive reinforcement.

**Rule:** No matter how off-the-wall an idea or input may seem at first, the first response to it must be some form of meaningful, content-related support!

After that meaningful first support, then it's okay to carve that weird notion into corned beef hash, so long as the support came first. To use this rule effectively, simply put it in this form:

- Any time you observe an idea not getting supported first, whether yours or someone else's, clasp your hands together over your head for a second or so while looking wistfully upward, then go on.

- Note: the best ideas usually are those which were greeted first with a burst of laughter. You may wish to give those laugh-burst ideas special attention. In any case, make sure that the first response positively reinforces the act of creating and contributing ideas and fresh perceptions. Win your way past the usual reflexive self-censorings which stifle creative thought and perceptiveness.
- Don't use this support-first rule where you don't want richly expansive creativity, multiple considerations, and enthusiastic participant expression.

### **5. Three-Sentence Limit**

Or 4, or 2, or simply a 1-minute limit per input, depending upon the size of group and the nature of the process you are working. Once this rule is invoked, any time you notice someone going beyond the set limit, simply lean forward with hands clasped in front of you.

### **6. Make Record of the Run-Pasts!**

This corrects the main frustration about any group discussion or process which gets interesting enough to provoke a lot of desire to participate.

**Rule:** Anything you notice that seems worthy of mention, but which the group process or facilitator has stamped past — make a written note or record of it, immediately!

So reinforce your own perceiving of overlooked aspects, not merely that particular point. And clear the traffic jam in your perceptions between thinking about what you have to say and giving more attention to what others are saying now. And if others also follow this Record Run-Pasts Rule, your inputs when you do get to make them will receive attention.

Sometimes there is a chance before the end to pick up some of these points and consider them — but the main purpose of this rule is to reinforce your own perceptiveness and integrity of view. Any time you notice someone else seething with an overrun item, point to his or her notepad and waggle pen or pencil at it.

### **7. Namas-Te**

Hands together parallel, pointing upward, accompanied by a slight bow. This can be a powerful positive reinforcer for a brilliant contribution to the group process, delivered without breaking up context or taking time.

By following these dynamic-format procedures you are, in fact, likely to get more and more high-quality responses from your participants, several or more of which may well deserve this salute.

This is why groups conducted extensively through Dynamic Format not only perform so much better but increasingly better than do groups conducted through conventional meeting methods. All participants not only 'get their say' without slowing one another down, but describe enough from their own perceptions to expand those perceptions, to deepen their insight, and to be freed to listen further.

### 9.3. Win-Win Finder



#### Training Application

This technique will help you to resolve a business conflict so all sides win.

The first 7 steps of Incentive/Equilibrium Analysis (I/E) require, the first time tried, between 1 and 3 hours, and subsequently can be performed in about half to three quarters of an hour.

Step 8 is a function of other variables; these mostly being the prior experience of participants, and can run between a few minutes and several hours.

#### 9.3.1. The Basis of Equilibrium Analysis

Problems which last a while, despite varied good efforts to solve them - especially problems in the company involving large numbers of people - are usually situations in equilibrium.

By definition, these are self-balancing, they reflexively maintain themselves, often in complex or sophisticated ways.

Identify and intercept the reflexive negative feedbacks by means of which a homeostatic situation or system maintains its equilibrium, and you can change that system almost without effort, with low cost in energy or money. To override that reflexive feedback is what drives up costs and makes solving that problem situation expensive, difficult or impossible.

Problems which are major, especially problems which involve many people, subsist from the behaviours of the people in that self-equilibrating situation - usually reflexive, usually undertaken for wholly different conscious motives than are the unconscious motives which are controlling the behaviours.

The tendency of most self-balancing situations is to retain and restore equilibrium by **unconscious** reflex, regardless of the conscious motives of those involved - just as the physical human body maintains its million-and-one complex balances by unconscious reflex, such as breathing, leaving the person's conscious mind free to address other issues.

#### 9.3.2. Acerbation Factor

Others looking on or those adversely affected by the continuance or chronic return of the problem situation, assume that the controlling motives which direct people in those system-reflexive behaviours are conscious. They make severely negative judgments about the (presumably) conscious motives of those who keep the problem going.

These judgments are almost always highly insulting as well as inaccurate, and engender the hostilities so frequently featured in major problem equilibria.

Where large numbers of people are involved, and especially in hierarchical and complex situations, there tends to develop a very great difference between what benefits the common good and what will benefit one's own narrowly selfish interests.

Where such a difference exists, necessarily persons motivated by self-interest will advance - and at the expense of people who are motivated by what would benefit the whole.

To reduce such punishment - and to reduce the attrition of the higher-minded - reduce the difference between what benefits the individual and what benefits the whole. One way to achieve this is to address problem equilibria with the **Win-Win Finder** aspect of I/E Analysis.

By reducing the sacrifice of those who are motivated by or responsive to higher concerns, this frees them - and more people generally - to act on their higher and conscious motivations, and reduce the power and role of system-reflex, unconscious, inadmissible motivations. People become better people and more of the better people survive.

### 9.3.3. The Procedure

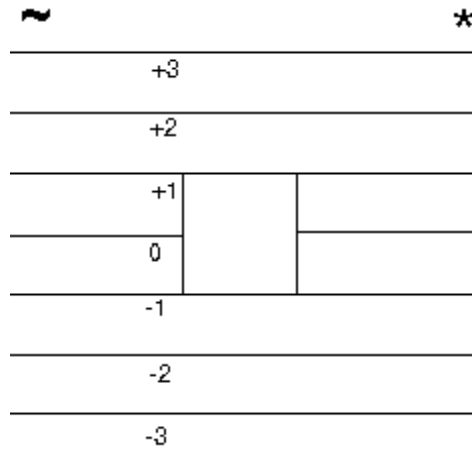
You need

- A group of 2 or more people besides yourself. Hundreds can 'play,' subdivided into groups of from 4 to 6 persons each.
- Plenty of 'Post-It' pads, and pens or markers and notepads enough to go around.
- A large sheet of paper (11x17 or larger) on a table, or an equivalent space on a chalkboard or marker board, per sub-group 'playing'.
- (Optional:) a camera, or a video camera, with which to easily record particular configurations en route to your most optimal solution.

Select or state the problem. In a small boxed-in space on the centre of the allotted large piece of paper or board space, write the statement of the problem. Up to the middle of either side of that boxed-in problem space, draw a horizontal line through the allotted space or large sheet.

Evenly spaced, draw 2 more lines across which mark off three horizontal spaces above the middle of that box, and 2 more such lines across the allotted space or large sheet which mark off three horizontal spaces below the level of that problem box.

Here's what your diagram would look like:



### Step One: Viewed from Disequilibrium

To bring equilibrating forces into view

1. **Imagine** the problem 'solved'.
2. **Imagine** and describe in detail to your paired partner within your larger group or sub-group, what it would be like if the problem were not only solved but solved to an exaggerated degree, and notice everything that comes to vision or to mind in that context.
3. **Brainstorm** as many as possible of all the things you can think of which would be different if the problem were solved in such an exaggerated or extreme way. Don't stop to argue or judge, just include whatever entries come up. Find 40-50-100 possible differences resulting from the problem having been solved so utterly.

This exaggeration makes apparent some elements of the problem situation which would not have been so noticeable in static views of it even when participants are well informed. Whatever the problem, expanding thus the view of it being solved expands our perceptual map of the situation, and gives us room to peer between its elements. (5-10 minutes)

### Step Two: Identification of Problem Elements

1. In groups of 3 to 6, brainstorm **who** are all the players in that problem situation and who are all the players in the wings - **anyone** who relates to, is affected by, affects or could affect, or could be affected by, that problem situation. Give specific names wherever possible, but identify also all groups and 'interests' as well.

2. When in doubt as to whether a named entity is part of the situation, record it anyway instead of debating.
3. All named persons, parties, interests each go on a slip of Post-It. (5-12 minutes)

### Step Three: Setting Values

1. Within your groups of 3-6, as rapidly as possible determine with each Post-It entry what the impact of solving the problem would be on the (perceived short-term) interests of each.
2. Do this by means of 'Quick-Vote' - As each entry is read aloud, *within 3 seconds* everyone in your group votes' his/her estimate by holding up or down 0, 1, 2 or 3 fingers. A *positive* impact on the entry's perceived short-term interests is signified by the fingers held *upward*; an adverse or negative effect by the fingers held *downward*. In either case, the greater the perceived short-term impact on the entry's interests, the more the number of fingers held out accordingly.
3. Position the Post-It of the entry at horizontal 0 line or 1, 2, or 3 spaces above or below, on your sheet or board, according to the rough average of your group's 'vote'.
4. On the left edge of the allotted large sheet or board space, provide a column space for 'squiggles'. On the right edge, a column for asterisks (\*). **If** there are wide disparities in your group's voting on some entry—say a plus two and a minus three—place that Post-It entry in the 'squiggle' column. These squiggle cases are of special interest because examination of them often reveals whole sectors of the problem situation which might not otherwise have come to view.
5. Also, for any entry where there is a strong sharp impression of long-term real interest differing greatly from short-term perceived interest - post that entry in the asterisk column. In whichever column, post each entry, whether squiggle or asterisk, to correspond in terms of level with the average of your group's perception of that entry's perceived short-term interests.
6. Continue until all Post-It entries are posted somewhere on the sheet or board at some valence level.  
(10-15 minutes)

### Step Four: Examine

1. Analyse your sheet or board, with this concept in mind; entries above the 0-line (those with positive valences) are your potential sources of support for a solution. Below that neutral 0-line, entries with negative valences are likely to be somehow involved in the defeat of attempted solutions (and policies and courses of action).



2. Of special interest: swiftly review and analyse your 'squiggle' and asterisk entries. In some special cases you may want to recap the above 3 steps in miniature, to identify elements *within* that special entry—these can be especially illuminating!
3. You may also discover key aspects of the problem situation from examining some of the possible relationships **between** entries, on and off the board or sheet. Especially focus on how a change in one might affect another. (5-15 minutes)

#### Step Five: Win-Win Finder

1. Determine what changes or 'sweeteners' would need to be added to the plan or solution or policy or course of action, to bring more entries topside your 0-line (making their perceived short-term interest impact positive). To what extent will the cost of those sweeteners subtract from some of your support? **Start tinkering with the solution(s) or policy in such a way as to see if you can turn all valences positive and still have a distinctive thrust of solution.**
2. It's **crucial** to begin making such changes or adding such sweeteners, if you are to emerge with a solution which will generate broad enough support to **be** a solution.
3. If, as you check out these sweeteners, your solution is beginning to look a bit thin, your policy expensive or shaky, you may want to take a picture of the current configuration of your sheet or board, then try a different proposed solution or policy. Go quickly as possible on each entry interest, to get a group-averaged estimate as to possible change from old to proposed new solution impacting on that entry's perceived short-term interests.
4. This is also your opportunity to get someone's 'pet solution' run and out of the way

Find a solution which constitutes a win/win for all concerned, if possible even in the short run - and definitely a win/win for all in the long run. The extent to which the eventual solution falls short of that objective is the measure of the cost in power, force or extraordinary persuasion which would be required to implement that solution or policy.

If that solution is not universally win/win, it must be at least close enough that sufficient support will be generated to supply special or compensatory **incentive** to those factors which otherwise would not be sharing in the win. **If** your solution cannot generate that much support, it probably is not a good enough solution. Seek another which is.

**Step Six (if needed):**

If all your major solutions and policies have shown up bankrupt, then brainstorm in your group all possible solutions to the problem without regard to acceptability or suitability, to flush new options into view. The 'support-first' rule is back in effect. Try for 40, 50, 100 solution suggestions.

1. Quickly pick out the most interesting ideas from the list, and/or bunch them. If no one idea emerges 'head and shoulders' above the rest, use whatever quick sort-down method can get you to the 2-3 most interesting solution possibilities within 3 minutes or so.
2. Also, on each of these
  - Compare your own gut-level responses to each solution.
  - See if you can identify and state the cause(s) of that gut-level response.
  - See what that factor does when introduced into your board or sheet.

Remember that **any** problem-solving formula or method 'is a tool, not a rule'. Its purpose is to expand perception over facets which otherwise might not get noticed and which just might possibly contain your winning answer. Sometimes, pointing in one direction is what brings another direction into view. In the long run, not the method but **you** make the decisions.

**Step Seven: Select**

1. Choose the preferred solution. Improve further on it.
2. Design a step-by-step sequence of operations which will cause it to be implemented.
3. Pinpoint each step in sequence or time. Make sure you've accounted for First Step. Generalities may point the direction, but solutions happen only through concrete specific steps.

**Training Application**

What issues could I solve using this CPS technique?

**My Action Points**

- 1.
- 2.
- 3.

## 9.4 Flash Answer Process or Reflex

The Flash Answer Process is a basic reflex of mental association. You are not likely to have often before noticed yourself doing it, but now that you are alerted to it, you can catch yourself going through this reflex and turn it into useful meaning.

Flash Answer is NOT word association but it's something like it. It's an automatic reflex which works well with visual mental images; but it also works almost as well without such images. Flash Answer is the act of catching yourself, at the very moment of being freshly presented with a question or problem or issue, with your thoughts and perceptions somewhere else altogether seemingly unrelated to the issue. And this time, instead of shrugging them away as irrelevant, closely examining those suddenly-'strayed' thoughts and perceptions and discovering that instead of their being irrelevant, that they are highly relevant, that in fact they ingeniously answer the matter at hand!

The basic dynamic of Flash Answer is this: when abruptly presented with a question or problem, we not only experience whatever are our conscious associations on the matter,

– Immediately as that question is being presented to you, SOMETHING or other comes to mind which seems totally unrelated to the question at issue. You may find yourself staring at the chandelier, or you may find yourself suddenly and fleetingly with a memory of your mother's kitchen and favourite cookies she used to make for you.

- Immediately with the question, your eyes are looking SOMEwhere at something, your mind is somewhere, a stray thought or memory. Because that momentary flash SEEMS to have nothing to do with the matter, we usually ignore it and it goes away so we can 'concentrate on finding the answer.' In this experience this time, though, instead of ignoring this stray flash, let's try to notice it when it happens, pick up on that seemingly unrelated thought or memory, and describe aloud - to partner(s) or to tape recorder - some of the detail of that seemingly unrelated thought or memory.

- Meanwhile, still in context of that first question on which your first flash ignited, please catch yourself also at the following-- --WHILE you are detailing that first flicker-response of thought and/or perception, some OTHER seemingly unrelated thought or memory ALSO comes to mind. ("Scuse me, my mind wandered there for a second.") That moment of straying, also, please notice, pick up on, and describe some details about. And while that's happening, notice a third such seemingly unrelated thought or memory on which, once you've noticed it, you can describe some details.

IT'S BETWEEN those three 'lapsed-attention,' seemingly unrelated thoughts or memories that your ingenious answer can be found. Just be alert enough to catch yourself in the act.

Getting enough detail, on each of those three... These are associations with the problem or question which are made at a deeper level in your brain. These associations reflect far more of your understanding and information than you hold

in your conscious mind. There is SOMETHING about EACH of those seemingly unrelated free associations that will be the same when everything else is different. Whatever's the same, when all else is different and seemingly unrelated, holds the key to your ingenious answer.

When we note or describe enough DETAIL - a dozen or so descriptive aspects - in each of these three seemingly unrelated thoughts or memories, we can SPOT what's the same between them when all else is different. If you have only 2-3 details from each set, it's easy to miss where the experiences overlap.

### **The Flash Answer Procedure**

In the ideal group version here where your participants pull together into threes, here are your step-by-step instructions - -

See to it that everyone is comfortable for an uninterrupted half-hour or longer. Establish or renew agreement to stay together throughout the experience - that no partner gets stranded in mid-process. When an experience is completed and it is time to switch roles, a brief break can be taken at that time, but once an experience is underway, everyone sticks together and sees the process through together.

See to it that everyone - or at least Listener # 1 - has major questions or problems ready to run.

In the following steps, an overall leader or facilitator reads these next instructions aloud to the group. If there is no larger group and facilitator, Listener # 1 is to use these instructions to guide the process.

To reinforce the above instructions, it might be helpful to print out, and have in the possession of your participants for easy quick reference, the following summary for the 3-partnered version of the Flash Answer Process:

### **Roles and Tasks:**

#### **Solver:**

- To answer your partner's question as best you can.
- Be alert for and pick up on your awareness straying to something else even while the question is being asked to you, or just immediately after asking.
- Describe as much detail as possible from that momentary awareness-flash, whatever its contents. Even seemingly trivial thoughts or perceptions may be significant, once we've detailed them out.
- Even while describing the one flash, be alert to pick up on any moment when your thought or perception have seemingly strayed once again, and treat accordingly.

#### **Listener # 1:**

- Have three questions ready to go. Ask the most important one, fairly suddenly or abruptly once your session is underway. .
- If the flash awareness doesn't ignite successfully, then ask another question. If it doesn't then, ask the third. If not, then rotate randomly among the three until the flash does ignite, or until the time allotted is done.

- Record as much detail as you can from each such flash, without slowing down the Solver.

**Listener # 2:**

- The instant Listener # 1 completes asking his question, immediately ask Solver, 'What was THAT just then in your awareness?' or similar question.
- Watch Solver for physical cues [breathing-pause; eye-shift and then fixation; slight changes of muscles in face and neck] suggesting to you that he's started to have his attention shift or drift to something else. After he's described for a minute or so on the first flash, look especially for such cues. Without interrupting Solver in mid-phrase, when you've spotted possibly such cues or in doubt, gently ask something like that question, 'What was THAT just then in your awareness?' Gently continue with such asking from cue to cue until Solver DOES find himself thinking or perceiving about something else.
- After the Solver has described a minute or so on his second flash of seemingly extraneous awareness, look for his cues and go for helping him catch himself in a third.

**All Three of You:**

- Nearly all the talking should be done by the Solver, not by either questioner, except for the specific questions themselves.
- Aim to express/record a dozen or more descriptive details for each 'flash.'
- Once that many details are recorded for each of all three flashes, then help each other to find those details which match or parallel, from one flash to the other. See if you can find any aspect or detail which describes all three flashes. As note-taker/record-holder, Listener # 1 likely should lead but not own this search for common elements.
- Discuss how that common element, theme or factor, or those several elements in common, answer the question asked. More weight usually should be given to the Solver's interpretation than to anyone else's.

Depending on how long it took to arrive at a good answer, you might want to take a quick break before switching roles in whatever order, to make certain people are comfortable enough to sustain the procedure through a reprise in those roles and not strand anyone in mid-process. Compare experiences and solutions from trio to trio, or debrief in whatever other manner best suits your group.

You will notice that some of your participants will have reported visual sensory experiences and memories during their flashes; others stray thoughts or ideas from which it took more effort to report sensory details; still others will have found their eyes fixating on some object or feature of the room. Sooner or later, if the procedure is repeated, you will experience all three types of 'straying.'

## 9.5 'Three Doors' Method of Problem-Solving

This is mainly for use with a live partner. You will read the quoted instructions aloud to your partner, if your partner is working on a question or problem, or if you are the one working on a question or problem, he will be reading you these quoted instructions. If you have to work alone, audio-record these instructions, with appropriate pauses, then in playback answer into those pauses aloud 'to the voice on the tape,' as if the audio playback were your live listener.

1. 'Please identify a problem or question that you'd really like an answer to, but which so far you've not consciously found a really great or satisfying answer for.'

2. 'Now please imagine a hallway with three closed doors. Each of those doors, when opened, gives on a view in which, somehow, the truly great answer may be discovered. The same great answer, to the same question, but shown differently each time, in a very different view or scene. Each of these three views seems totally different from each other, and each of these three views at first seem totally unrelated to the problem or question. Yet when we put these three different views together in enough detail, you'll discover your answer. So let's take this step-by-step. Ready?'

3. 'Good. Put the question or problem aside for now. Richer, deeper parts of your mind already have a great, truly ingenious answer — all you consciously have to do is relax and let that be shown to you. But we can help that along this way:'

4. 'Please imagine that hallway, with three different doors. These three doors for now are closed. Please describe the hallway to me, in some detail.'  
(Allow 3-4 minutes for this describing.)

5. 'Good, thank you. Now let's go up to that first door. Don't open it yet, don't 'sneak a peek' yet as to what's behind that door, just gather impressions. Tell me as much as you can about this hallway, and about this first closed door.'  
(Allow 3-4 minutes for this describing.)

6. 'Good. Thank you. Now let's go up to the second door. Don't open this one either, yet, don't sneak a peek yet as to what's behind that door, just gather impressions. Tell me as much as you can about this second door.'  
(Allow about 90 seconds for this describing.)

7. 'Good. Thank you. Now let's go up to the third door and likewise gather impressions without sneaking any peeks yet. Tell me as much detail as you can about this third door....'  
(Allow about 90 seconds for this describing.)

8. 'Good, thank you. Don't sneak any peeks yet, when the time comes to open the door and go through, we want to catch by surprise our first impression of what's beyond that door in answer to your question. So we'll want to go through suddenly to catch that first impression, WHATEVER it is. Meanwhile, here we are on this side of your closed third door — open it suddenly!!! — (lightly rap table or thump floor) — jump through that opened door, land on your feet, what

are you wearing on your feet? (Pause 8-10 seconds) ..... What surface are you standing on? (Pause 8-10 seconds).... Starting with what's directly in front of you and then looking around and further, tell me in detail what the scene is here beyond this third door.....' (Allow 4-5 minutes for this describing.)

9. 'Good, thank you. Behind each of the other two doors are what at first seem to be entirely different scenes, but somehow each of these different scenes also contains the same great answer to the same question, even though at first everything appears to be different. Let's come back to the hallway now and come back to Door #2. Don't sneak a peek yet except there is a color to the light that's coming under the door, can you name that color? (About 6 seconds pause.) —— Thank you. Now we want to catch by surprise whatever impression or scene holds somehow your great answer to your question. That answer somehow is beyond this Door #2 also, so open the door suddenly NOW!!! —— (thump) —— What's directly in front of you, first impression?....' (Pause 1-1/2 to 2 minutes to allow this describing.)

10. 'Good. Now please come back to the hallway and turn attention to what was originally Door #1. Don't sneak a peek yet, but soon, suddenly as you can, let's open that door abruptly and catch by surprise whatever your first impression is on the other side of it. To get more detail, once you're there, please look at and describe what will be directly in front of you, then what's to your left, then what's to your right. Then move through the scene beyond this Door # 1 and describe what your moving around through it brings into view for you. To catch by surprise and be surprised by your answer here, open the door and jump through it NOW!!! (thump) and describe.... OK..... tell me what you are doing... ' (Allow 4-5 minutes for this describing.)

11. 'Now: each of these three scenes is seemingly different, yet it somehow contains the same great answer to the same original question you had. For now, let's just find some element or elements, some aspect in all this detail about one scene —— which in some way is like an aspect or detail in one of the other scenes....' (Encourage your partner to find elements-in-common between two or even three of the scenes. Allow 3-5 minutes to search out these common themes.)

12. 'Good. Thank you. Now in what possible way or ways might this element-in-common (or common theme) conceivably bear upon your original question or problem?' (3 to 5 minutes.)

You might also want to write down some of your findings while they are fresh, a self-debriefing which often is very valuable in bringing to light additional and further insights.

## 9.6 'Borrowed Genius'



### Training Application

Like projecting your view through a periscope, this technique allows some aspect or part of you 'become' a whole, distinct person who happens to be the world's greatest genius in what you are trying to learn. Through that new vantage point via periscope, you can see and understand easily what had been obscure to you before.

You can create such genius in the same sense that tribesmen of the Bear Clan wore the heads of bears to better understand the wilderness from which they made their living — while wearing a bear's head, discovering what would bears see in that landscape...

Or in the same sense that one young lad of our experience, about to 'not make' his high school's baseball team, working with us during an hour of 'putting on the heads' of his various baseball heroes, discovered through one of those 'hero heads' how to get extra focus on the baseball by swinging not at the baseball itself but at an imaginary flyspeck on that baseball. He made the team; his first ten games he batted 800; at season's end he was voted MVP by not only his team but by his school's entire league.

### Procedure

1. Imagine being a genius in the area that you want to increase your learning.
2. While describing that genius to tape recorder or listener to make that experience more real to you, give special attention to imagining, as concretely as possible, in as sensory a way as possible, becoming that genius.
3. Give special attention to the way it feels being that genius — that helps you discover the things which that genius would notice or discover - especially physical feelings or sensations in the face and in the body, with the posture and gestures of that genius.
4. Hold onto the feeling of that particular genius while you are working at whatever you are seeking to learn. (Suggestion: also recover that feeling and bring it silently with you into the test or exam which usually accompanies the windup of such last-minute 'learning emergencies'.)

A similar suggestion, for when you are taking a test or exam: If you are good at one or more of the more involved computer games, or at chess, take that same cool, clear, positive-excited feeling with you into that exam. Re-create and 'wear' that feeling there while you are working through that exam or test.

The full description of this procedure is available at [www.winwenger.com](http://www.winwenger.com).



## 10. A Checklist for Problem Solving

Here is an invaluable checklist to help you solve your problems much more easily!

You need to:

- Really want to solve the problem.
- Have wide-ranging interests, and feed them.
- Be willing to entertain ideas and inspirations from outside the box—not only ‘think outside the box.’ Learn from any and every source as per our new ancient saying: ‘Anyone can learn from someone wise....it takes someone pretty wise to be able to learn even from fools.’
- Be willing to keep coming back to the problem from different directions.
- Be willing to let go of it between times, deal with other matters or to:
  - tend the garden
  - wash the dishes
  - meditate
  - ‘experience’ or ‘do’ in the arts.
- take inordinate pleasure in little things
- Keep/build your stamina and follow-through.
- Keep your health.
- ‘Keep your day job’.
- Keep your sense of humour.
- Be fully creative, then fully critical, then fully creative.....
- Raise and keep up your level of ongoing tinkering:
  - tinker with the problem
  - tinker with the idea or with ideas
  - tinker with other things
  - be opportunistic
  - fiddle in other creative activities, keep those further resources of yours in the picture
- Work in creative bursts; Fly on inspiration as fast as possible before the pattern dissipates. Fly fast on inspiration as long as possible, then climb right back on

and go up again. You get more of what you reinforce. Moreover, the unique rewards of working inspired will keep you reinforced to be creative. Be willing to dog-plod some of the task, on some sort of scheduled regular basis of production, but do as much as possible inspired. Don't wait for inspiration, find it.

- Build high self-esteem:
- Reinforce your confidence by being self-critical from time to time.
- Search hard for everything that might be wrong with your idea-theory-discovery-invention, then: 'Damn the torpedoes, full steam ahead!'
- Do your homework; keep on getting better informed in the context.
- Pat yourself on the back on some of those many occasions when no one is going to do that for you. Find others also doing something worthwhile and pat them on the back. A small but definite percentage will reciprocate. Find/create a support group. You don't have to be alone. Support can be found in unexpected places.
- Appreciate: 'the closest distance between two points' in human affairs is usually a very zig-zag line!
- Appreciate: the assets and abilities which have brought you this far already.
- Appreciate: the many, many others who have been this part of the road and somehow made it through. Resolve to be with them and not with those who instead fell to the wayside. You deserve to make it through, you're going to make it through, you have within you and above you what it takes to make it through! People need, human beings depend on, what you're bringing through! And many with far less to do it with than you, have made it through!
- Be sure of at least some of the worth of what you are seeking to bring through.
- Get visibly on record everyone who says 'no' to your ideas and their grounds for saying 'no.'

Some will find it safer to say 'yes' rather than join the public ranks of the following, as reported once in Reader's Digest under 'History Lessons'—

- Marshall Ferdinand Foch in 1911: 'Airplanes are interesting toys, but they have no military value.'
- Business Week, 1958: 'With over 50 foreign cars already on sale here, the Japanese auto industry isn't likely to carve out a big slice of the U.S. market.'
- Frank Knox, U.S. Secretary of the Navy, on December 4, 1941: 'Whatever happens, the U.S. Navy is not going to be caught napping.'
- Economist Irving Fisher on October 16, 1929: 'Stocks have reached what looks like a permanently high plateau.'

## 11. Project Renaissance's Perspective

Matters go even beyond effective problem-solving, opportunity-solving, innovation, invention, and science-related discovering: Each of you can be more than a match for just about any situation. Beyond that there is still more that's available to you that you can perform and experience.....

We each have been endowed with far greater capacity than we've learned how to engage and use. Centuries of scientific inquiry into mind and brain have shown us some of the scope of that and some of the nature and mechanics of that - though hardly anyone yet is using those scientific findings.

We now understand why Socratic Method in its 2300 year history has always been productive of genius. Understanding the science of it, we can now use Socratic Method to far greater effect far more easily, than even the historic Socratics ever did. Socratic Method is far more than a historic method of teaching and learning.

Part of your brain perceives far more than you do consciously. Part of your brain does far more with what's been perceived than you do consciously, and does it much faster. Describing aloud your perceptions to a listener is one way to engage enough of your own conscious attention to become aware consciously with more of what you have. Describing meaningfully to another - and really being heard - on matters of importance, not only extends greatly our intellectual ability and powers of observation, but has important benefits physiologically, and even appears to greatly extend (and improve) human lifespan.

For practical reasons as well as moral reasons, considering how great the benefits are compared to how slight are the costs, we SHOULD hear each other out, in depth, in detail, at length, in matter after matter after matter.

The company or project or research team whose decision-makers regularly invest two or more hours per week doing precisely this with each other, in context of that company and its situation, will go through the ceiling and beyond.

Only 2% of the brain associates in words, as per our conscious thoughts. More than 80% of the brain associates in sensory images. Where, then, is most of your intelligence? Modern Einsteinian Discovery Technique (working consciously with some of these sensory mental images), combined with modern Socratic Method, is an especially sensitive and accurate way to work more directly with our main intelligence, our mainsprings of creativity, and with the better part of our perceptions and inspiration.

The benefits don't all fit into neat little bulleted categories and boxes. Some benefits spill over into the rest of our lives as well. Life and business and education - not all of any of these, also, fit into neat little categorical boxes either, and spill over into each other. We need a perspective and a method which will let us handle that reliably. We have the beginnings of one.

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