Handbook of Research Methods on Intuition

Edited by

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PART 3 QUANTITATIVE APPROACHES: SELF-REPORTS, EXPERIMENTS AND BRAIN ACTIVITY

8 Self-report assessment of individual differences in preferences for analytic and intuitive processing: a critical review 101
Gerard P. Hodgkinson and Eugene Sadler-Smith

9 Investigating intuition under the perspective of expertise: experiences from two experimental studies 116
Christian Harteis

10 Non-invasive brain stimulation techniques in the study of intuition 130
Paola Iannello, Barbara Colombo and Alessandro Antonietti

PART 4 QUALITATIVE APPROACHES: CAPTURING THE INTUITION EXPERIENCE

11 Capturing intuitions in decision making: a case for the Critical Incident Technique 147
Cinla Akinci

12 Capturing intuition through concurrent protocol analysis 160
Leonie Baldacchino, Deniz Ucbasaran, Andy Lockett and Laure Cabantous

13 Dialogical inquiry: a qualitative method for studying intuition in the field 176
Jean-Francois Coget

14 Researching the microdynamics of intuitive experience 188
Claire Petitmengin

15 Mapping group intuitions 199
Marta Sinclair and Alysia Hamilton

PART 5 QUALITATIVE APPROACHES: GROUNDED THEORY

16 Theorizing intuition in practice: developing grounded theory with elite business leaders 219
Martin Robson and Ray Cooksey

17 Interview data and grounded theory when studying the use of intuition in decision making 233
Olli Hyppänen

15 Mapping group intuitions

Marta Sinclair and Alysia Hamilton

There has not been much research done to capture group intuitions. Due to the intangible nature of the construct, it is challenging enough to isolate it individually. Nevertheless, there have been a few attempts to explain intuition as a group phenomenon drawing on quantum physics principles. On the theoretical front, Bradley (2011: 209) postulates that when members of a group are emotionally 'entrained' (resonate at a compatible frequency), they generate collectively a coherent energy field 'through which tacit nonlocal information (can be) accessed.' When such a congruent field is created, it is plausible that frequentially attuned individuals could through their entrainment access intuitively information about each other. Mind-to-mind interactions have indeed been documented in a number of experiments where thought impressions were successfully transmitted (see Radin, 2011: 184–186 for an overview). This offers a possible explanation for the dynamic of interpersonal intuition (Sinclair, 2011; Vaughan, 1979), which is transmitted non-locally, i.e., outside the physical and mental boundaries of an individual, but is usually limited to an exchange between two persons.

Collective and group intuitions, although they likely utilize the same non-local transmission mechanism, are different. They presume that the information is accessed by multiple individuals. Here we would like to draw a distinction between both terms that tend to be used in the literature synonymously. In our understanding, 'collective intuition' refers to the same information gleaned by several people while 'group intuition' refers to individual intuitions of group members related to the same question/problem that can be integrated into a collective insight/solution. This is of particular interest to organizational researchers and practitioners because group intuitions could serve as a basis for effective problem solving. Hence, our question: Can a coherent energy field be used to generate a shared intuition-driven insight into a group task or problem?

Since 'intuiting on command,' such as in focused problem solving, requires to still one's mind in order to enter an intuitive state, many techniques borrow from meditative practices. One is a modern application of shamanic journeying that received increased attention both from researchers (Adamek, 2007; Switaj, 1996) and corporate trainers (Hunt, 2012; Stevens & Stevens, 2002; Whiteley, 2002). Sporadic reports suggest that

some companies have been experimenting with it (see Anonymous, 2001; Heaven, 2001; Woods, 2009). The method, as applied in our study, works with imagery retrieved by group members in a structured guided visualization, called a journey (for detailed background, see Hamilton et al., 2006).

Imagery techniques have been used as a valid means to gain understanding of inner processes in many disciplines, such as psychosynthesis or depth psychology (Switaj, 1996), and it has been established that intuition often draws on images since it operates mostly in a non-verbal manner (Epstein, 1990). In a journey, the intuitive state is facilitated by means of rhythmic drumming that induces sound frequencies in the theta wave of the electroencephalogram (EEG) range (Jilek, 1974; Neher, 1962), which has been found conducive to intuiting (Mara, 2006). The technique places emphasis on setting up a 'safe space' for each journey. For this purpose, it incorporates rituals based on Native American tradition, designed to block out the daily reality and minimize interference of rational thinking (see Whiteley, 2002).

A group journey also requires an unconditional surrender to the process (hence the need of a coherent energy field) that is triggered by a *joint* intention of all group members. The importance of an intention for accessing intuition was singled out in research on entrepreneurial intuition (Bradley & Tomasino, 2011). Since the whole group embarks on a journey *together* but they face the discovery *alone*, the intention serves as a binding fabric (Woods, 2005).

We investigated a specific type of journeying, called in the shamanic tradition 'power animal retrieval' where the power animal serves as a symbolic depiction of the individually gleaned intuition. 'Power' in this context refers to the wisdom and its specific characteristics symbolized by the animal (Ingerman, 2000; Woods, 2005). We modified the terminology to fit secular needs, and adopted terms such as 'animal symbol,' 'animal world' and 'intuitive state' that could be easily understood by any participant. Our exploratory study aimed to map the technique, using a specified group project, for future use in organizations. Our goal was to determine whether meaningful symbols can be accessed intuitively by individual group members and then interpreted collectively in light of the stipulated intention.

EXPLORATORY STUDY: AN ACCOUNT OF A JOURNEY

Three female professionals (Ann, Mary and Jane) undertook five journeys during the period of six months with the intention to identify their roles in

a joint project. One of them, Jane, was an experienced facilitator who provided guidance throughout the process but also participated in it. The first journey involved a retrieval of animal symbol(s) that would encapsulate the project. What follows is the description of the first journey that serves to document, map and interpret the process. Similar results were achieved in subsequent journeys where further details of the investigated project collaboration were gleaned.

Preparing

Communicating the process As part of the preparation, Jane introduces the upcoming collective process to all participants. She explains that for the animal world to be able to offer assistance, an intention for the journey must be clearly defined. She suggests that the participants journey to retrieve an animal (symbol) that would assist them in identifying their roles in the project and effective ways of cooperation.

Jane informs the participants that she will play a drumming CD that will assist them to get into an intuitive state in which they will journey into the animal world to retrieve their animal. When the drumming starts, everyone needs to visualize a place in nature that is meaningful. In order to facilitate the visualization, she suggests imagining a tunnel or portal in the earth. When this entrance downward appears, one has to enter it and keep traveling down. Eventually, a hole or light will appear at the end of this passage. This is the doorway to the animal world where one will meet with many types of animals. A further instruction is to count how many times each animal appears and to bring back the one that presents itself four times. She explains that when the drumming changes to a faster beat, this indicates that one is to return with the found animal to the original place in nature and from there back into the waking state. Then, at the end of this process the group will hold a ceremony for all retrieved animals.

Creating the physical space In order to prepare the setting for the journey, Jane turns on softly playing background music of contemporary chants. She lays blankets on the floor and places them in a spoke formation representing a medicine wheel. Borrowing from the Native American tradition, she explains that it is the physical expression of the connection Mother Earth holds to living creatures (Sams & Carson, 1999). Participants will lie on the blankets with their feet facing outward (heads together) as many traditions believe that negativity comes out of the feet (Woods, 2005). The center of the 'medicine wheel' is reserved for a symbolic representation of the upcoming journey. In this case, a copy of the project proposal is placed

there. Scarves or blindfolds are available to those that prefer eye coverage for deeper concentration.

Cleansing the participants The finishing touches to the room ambience include the cleansing ritual with burning sage that induces a state of relaxation, similar to aromatherapy (Quinn, 2005). According to Native American beliefs, smudging or using the smoke of burning sage branches cleanses and removes negative energy from people, places and things (Fabius, 2003). The ritual extends to all entering the journeying space. In this case, sock-clad participants are greeted from head to toe with the scent of burning sage as Jane uses her eagle feathers to wave the scent around each person.

Final preparations Once all participants have received an 'energetic cleansing,' they select their chosen space on the floor. With eyes closed, shutting out the natural light, all await the last preparation ritual. With a rattle in hand, Jane shakes the beads rigorously over the bodies. The shaking of the rattle stimulates higher frequencies in the brain, reinforcing the drumming (Andrews, 2004). Jane reminds everybody of the intention of the journey and to count the animal encounters four times. Then the sound of the drumming begins.

Journeying

Starting in their special places in nature, all three participants embark on their individual journey to the animal world. Losing track of time (although in reality it was only 15 minutes) and with drumbeats resonating through their bodies, they return to the starting place of their visualization when the drum beat changes, holding on to the image of the retrieved animal(s). When all becomes silent, they open their eyes and sit up to share the experienced process. Jane asks everybody to first introduce the retrieved animal verbally to the group and then to breathe its essence into the project. Ceremonially, each person leans over the project proposal placed in the center (representing this journey's intention) and blows the essence of the animal into the paper. While this was a group process, the discovery was faced alone. Thus, what follows is an abbreviated account of each individual's journey.

Ann

> Arriving in the animal world, I was accompanied by a white songbird. It seemed to act as a guide as I searched for my animal. There were also other animals

that appeared: a red wing blackbird in a cornfield, a grizzly bear in a forest and then a dragonfly flittering around the bear. The songbird seemed to say 'let's move along' and guided me to a stream revealing a vast number of dragonflies hovering over the slowly moving water. Thinking that the drumming reflected a change, I embraced the dragonfly and made a rapid journey back to my place in nature. At the deep green pond in the middle of the forest I saw dragonflies and knew that it was my animal. That is until the drumming continued and a doubt started coming in . . .– had I left too soon?' Not sure of the time, I left my place in nature again and traveled for a second time to the animal world. The songbird greeted me and asked, 'Why are you back? Don't doubt. It is the dragonfly. See the iridescence of the wings and the reflection of many different colors, look at the grace with which the dragonfly flies and how its long, thin body darts effortlessly through the air. Observe the eye which has an amazing vision.'

Mary

When I first arrived to the animal world there was a male goat with a beard. He was standing next to a shepherd in a barren landscape that appeared Mediterranean. The white rocky slopes resembled Greece. I started asking myself if I shouldn't be seeing something a bit more majestic than a goat. Suddenly, a dog appeared. It had a brown coat of short cut fur and was of medium stature. It was not a domesticated dog, nor a stray. Rather, it appeared wild and free having an expression of joy with its constantly wagging tail. Sitting with the shepherd for a while, I was transported to a cave and saw what first appeared to be an eagle but then turned into a vulture. Its legs emanated a non-threatening strength. A couple of dancing cobras then appeared. They moved in an elegant yet contemporary fashion. A bear flashed by in the distance. Yet, the joyful dog kept coming back; although, I started doubting if I had really seen it four times. I tried to change the landscape to green and hilly but it turned back to barren and rocky. Finally, I ended up on a beach with the dog cheerfully playing and wagging its tail and the ever-present goat being a solid figure in the picturesque scene.

Jane

Before descending to the animal world, a snake appeared in my place in nature. I flew down and came out in two places simultaneously. It felt as if the second place, on a mountaintop, was where I was supposed to be. Snow leopards appeared and then immediately it was evident that I needed to journey down the mountain. The snake appeared again and I saw a dancing cobra. He was a funny character evidently having a good time. Then a lion appeared. He was in a company boardroom with one very big fingernail tapping on the table. He looked ominously right at home. He had a stance that seemed to reflect a fun and hip attitude. He seemed to be saying 'don't you get it . . . leadership and stuff.' When I asked if he was my animal for this project, he responded 'No' and sauntered off with a real attitude. Other animals came into view: a bird, a part of a lion and a squirrel. Then I started to doubt if it was the lion because I had lost track of how many times it was revealed to me. I looked up and saw Ann with a lion beside her. Then I knew for sure he was my animal.

Interpreting

Surprisingly, all three participants were able to receive vivid imagery, although two were new to journeying and one had difficulties visualizing previously. This implies that with proper preparation and open-mindedness, inexperienced participants can use this process. As tested in subsequent individual journeys, the quality of visualization subsided if the participant skipped or minimized the preparation process. This indicates that the ritual of setting up space indeed plays an important role.

Journeying revealed a unique *primary* animal for each individual. As there was a strong guiding animal continuously present in the journey for each participant, a differentiation had to be made between this guiding or *secondary* animal and the primary animal that had presented itself four times. The primary animals were the essences breathed into the investigated project. The common characteristics of the retrieved primary animals (Ann, dragonfly; Mary, dog; Jane, lion) as well as the secondary animals (Ann, songbird; Mary, goat; Jane, snake) were compiled from mythology and folklore literature (see Hamilton et al., 2006 for a detailed description). Since these represent mere guidelines, their meaning had to be first interpreted individually by each participant. Then, the symbols were mapped collectively in order to provide a group insight into individual roles in the investigated project.

Since this process dealt with non-conscious and non-verbal knowledge expressed in symbols that were communicated verbally, a way of effectively mapping and interpreting the data was needed. The first step involved each person reading through the recorded transcript of the individual journeys and the researched literature on each animal symbol (see Hamilton et al., 2006). Key concepts or words were highlighted and then each person gave their personal interpretation of what these key reference points reflected in a group dialog. Noted were animal characteristics from the literature that resonated with the participant's intuition.

A mind map began to develop for each individual (see Buzan, 1977; Russell, 2005). For the participants, it became a beneficial way to cluster the identified concepts. They interpreted collectively the particular meanings and symbolism of animals. This interpretive process became a powerful revelation, both individually and collectively. As found in subsequent journeys, the extent of mapping was considerably reduced when participants learned how to ask clarification questions during the journey, in a similar manner as during lucid dreaming (see LaBerge & Rheingold, 1990).

The second step became one of mind mapping each individual journey using the MindManager X5 software (Mindjet LLC, 2003). First, a mind map was created for each participant depicting all themes captured during

the group dialog (see Hamilton et al., 2006). Then, the maps were expanded to include all information related to the animals that 'resonated' with the participant from her journey, facilitator's insight and relevant literature (see Appendix). From these integrated mind maps, synchronicity as well as discernable differences appeared from animal as well as conceptual perspectives. These are noted in Table 15.1. Some aspects were relevant to all three individuals, other aspects were relevant to two of the participants and some had no similarities and thus were noted under the 'differences' column.

Animal Symbols

Collaboratively, three primary and three secondary animals gave Ann, Mary and Jane insight into their question about which role should each of them take on in their project. As the three primary animals were the essences breathed into the project by each participant, they are discussed first, followed by the secondary animal interpretation.

Ann intuitively observed a dragonfly. She saw the iridescence of the wings, the many different colors reflected and the grace of the dragonfly flying effortlessly through the air. The literature referred to this as breaking illusions, bringing visions of power and seeing the truth in situations (Andrews, 2000; Sams & Carson, 1999). The shifting of colors brings one to a place where magic reigns, allowing dream comprehension, the receiving of insightful messages and identification of habits that may need to be changed (Andrews, 2000; Sams & Carson, 1999). Sharing the butterfly's symbolism of immortality and regeneration (Bruce-Mitford, 1996; Cooper, 1978), the dragonfly's power of flight (speed and swiftness) relates to its sense of magic and illusionary shimmer (Bruce-Mitford, 1996; Sams & Carson, 1999). For Ann, the combination of her intuitive 'journeyed' information and symbolism found in the literature gave her the understanding that her role is that of piercing any self-created illusions. She would also use her insight to uncover truth, enabling the group to see where old ways of doing things may no longer serve the purpose. In this way, she would encourage receptivity to change.

The songbird acted as a guide. As there was no specific literature for 'songbird', one bird that resonated with Ann, as a possibility, was the chickadee. Surprisingly, the chickadee represents an understanding of the power of small things (which in this case could be the dragonfly) and it is considered the bird of truth (Geocities, 2005). To Ann, the chickadee mimicked the dragonfly's essence, acting more as a reinforcer for the project.

Mary observed the dog alongside the shepherd in her journey. She saw that he appeared wild, playful and free in scenery similar to the

Table 15.1 Synchronicity and discernable differences of animal symbols and concepts (A: Ann, M: Mary, J: Jane)

Synchronicity	Differences
Aspects experienced by all three participants (A, M and J)	
Doubt • They all had the same doubt regarding the number of times the animal was seen	**Environment** • Journeys exposed them to different environments • A: forest and stream; M: barren, white stone Mediterranean coast and a beach; J: mountain and boardroom
Duality (Secondary Power Animal) • In addition to the primary animal, they all experienced a strong secondary animal that acted as a guide or seemed to be ever-present during the journey • A: songbird; M: goat; J: snake	**Primary Power Animal Characteristic** • From the literature they each discovered a defining characteristic that resonated with their intuitive journey • A: dragonfly pierces self-created illusions; M: dog 'shepherds' souls, keeping everyone together in one direction; J: lion has the power to act in a way that accords with one's spirit
Pattern (Fun and Playfulness) • All of the primary animals seemed to reflect a message of having fun, not being so serious • A: fluttering dragonflies; M: dancing cobras and dog with wagging tail; J: dancing cobra and lion with a hip attitude	
Truth • Animal theme for all participants • A: piercing the illusion; M: being true to oneself; J: leading true to the heart	
Aspects experienced by two participants (in combinations involving: A, M or J)	
Strength • M: vulture's legs; J: lion's symbolism	
Dancing Cobra(s) • M: contemporary dance; J: funny dance	
Bear • A: in the forest; M: at a distance	
Group Interactivity • A: numbers of dragonflies; J: Ann and lion	
Flight • A: dragonfly; J: flying to animal world	

Ionic coast. In Greek mythology, according to Homer, the dog Sirius is shameless (referring to a more playful demeanor) but also an attribute of Hermes/Mercury (the good shepherd) as an all-seeing messenger and companion of healers (Cooper, 1978). The dog embodies the loving kindness of the best friend with the half-wild protective energy that is said to guide (Biedermann, 1989; Bruce-Mitford, 1996). The dog is a reminder of loyalty, which should always be to the self and one's own truth first. Having this self-value, service can then be given freely to those who honor the dog's teachings (Sams & Carson, 1999). For Mary, she felt bringing the essence of 'shepherding souls' to the joint project would be her specialized role. She would be 'the guide' in being true to herself first. By contributing in this way, she would be able to ensure that the group's selfless spirit of service would be honored.

The male goat was ever-present in the scenery for Mary. The goat is a symbol of the far-seeking quest for truth (Bruce-Mitford, 1996). He brings sure-footed wisdom, a persistence to overcome hurdles and an abundant vitality (Andrews, 2000; Woods, 2005). Considered sacred to Zeus, in Greek-Roman mythology was the goat Amalthea, whose skin represented the aegis (protector) and cornucopia (abundance) (Cooper, 1978). To Mary, the goat brought wisdom to the project and represented aspects similar to the dog in terms of protection and truth.

Jane discovered a lion with a very confident attitude on her journey. To her, he seemed to represent leadership by his tapping finger at the boardroom table. Yet, by being beside Ann, he seemed to enjoy group interaction. As the astrological sign of Leo, the lion represents courage, which comes from the heart, and strength, which comes from one's deep sense of personal authority. One who acts truly from the heart is capable of leadership and encouraging the achievements of others (Rainbowcrystal, 2005; Saunders, 1995). His spiritual watchfulness gives him the ability to understand both strengths and weaknesses and to wait for the proper moment to take full advantage of a particular situation (Cooper, 1978; Crystalinks, 2005). The lion teaches group interaction while being affectionate and playful in the pride (Crystalinks, 2005; Rainbowcrystal, 2005). For this project, Jane received the message of bringing the power of the group together in a way that accorded with both team and individual spirit. She would bring leadership, strength and courage into the project, particularly in knowing one's weaknesses.

The snake presented itself to Jane even before the journeying began and then in the journey as a cobra having fun dancing. To ancient Egyptians, the cobra Uraeus protected the pharaoh by spitting venom at enemies (Biedermann, 1989). In addition to defending territory (similar to the lion), the snake is associated with creation, leadership and wholeness. It

represents transmutation because of the life-death-rebirth cycle exemplified with the shedding of its skin (Sams & Carson, 1999). In many cultures, snakes are often seen with birds representing a bird/snake duality as a symbol of the union of polar opposites (Biedermann, 1989). The aspect of the snake that Jane viewed as relevant was transformation or the *shedding* of old ways of doing things and stepping into something new.

Relationship of symbols The six animal symbols contributed special and in some cases overlapping qualities. Many of the secondary animals had aspects of the primary animals. For instance, the chickadee was the bird of truth and the dragonfly was to pierce illusions and find truth. This supported the collective feeling the group had of the secondary animals almost *guiding* the discovery to the primary animals who revealed a special contribution each individual would bring to the collective purpose of the project. Exemplifying this was Mary 'shepherding the soul' or being true to herself before trying to help others and Jane emphasizing the collective power of the group operating in one accord. The diverse primary animals also showed overlapping characteristics. One underlying theme seemed to be present in each description, although in a slightly different format: uncovering truth. Truth was seen by Ann as piercing the illusion, by Mary as being true to oneself and as a messenger (best friend) and by Jane in terms of leadership or acting true to the heart. It appears that the journey provided an 'individual' answer as well as a 'group' insight. The participants gained understanding that in their project each of them has a specific role yet they are bound together by the common thread of truth.

Overlapping Concepts

It only became evident in the group dialog and through mind mapping that particular concepts were continually appearing. The three concepts, considered by the group as potentially relevant were: (1) pattern; (2) duality; and (3) doubt.

Pattern All participants experienced an identical pattern regarding a strong secondary animal. This occurred also in several subsequent journeys where two participants would retrieve a similar symbol. It suggests that the group could have indeed been interconnected energetically (see Bradley, 2011). Importantly, the pattern was similar, signaling that in the project any type of pattern should be noted. Mindell (1993: 27) cautions that those working with shamanistic techniques must develop attention for unusual processes, such as double signals. These are the hints that

solve problems, create transformation and 'lead to . . . finding the path of heart.'

Duality Relating to the 'presence of two animals,' a primary and secondary, was the concept of duality (see Wolman, 1973). It seemed parallels could be drawn from the group process. For instance, dancing cobra(s) held a symbolism in the way they moved, contemporary and fun. This hinted that unusual aspects or non-linear movements in problem solving could be considered beneficial. Mindell (1993) suggests that when tapping into *fun* and non-linear thinking, aspects not currently thought of may emerge to be investigated. In this particular journey, it seemed the investigated project, while serious in content, may 'shed light' in a fun and innovative way.

Doubt While all participants agreed on the same intention, that of retrieving an animal symbol for their project, the actual process was uncertain for each of them. Although Jane had experienced numerous animal retrievals for other people, retrieving an animal for a group activity was a new experience for her. For the other two participants, the process overall was new, and therefore they were uncertain about the validity of their experience. As a result, each individual doubted the gleaned information.

Another doubt that all participants shared was whether they had seen the animal four times. Jane had always requested that an animal be presented three times in the journey. She recently changed instructions to four times based on Harner's (1990) recommendations. Observations from this group journey, supported by recent workshops she has conducted and her own intuitive listening, revealed that at least in her work, three counts were sufficient. Adding a fourth visual citing seemed to cause confusion. The count readjustment worked well in subsequent journeys.

When each individual expressed her doubts, at the end everybody realized that it really was the same doubt: uncertainty with anything new. In this case, it was related to the unusual nature of the used medium. Anything new has an element of uncertainty attached to it; yet, those specific instances have contributed to some of the most successful entrepreneurial ventures and innovations present today (Davies et al., 2002). Indeed, this pattern dissipated in subsequent journeys when participants became more familiar with the process and more confident in their visualizations.

Concept overlaps The interpretation of the overlapping concepts demonstrates that as a diagnostic tool, journeying can be used to identify the *real* problem, stripped of social desirability bias and individual percep-

tions of the problem. This can have a liberating effect because the 'bone of contention' is suddenly in the open for everybody to see and think about, bringing about an unexpected cathartic relief. Ann, Mary and Jane realized their project will require (1) attention to seemingly unimportant details; (2) an unusual approach with a playful attitude; and (3) a new level of honesty (with others but also with oneself) that acknowledges doubt as natural. Rather than reject their feelings, they sought to accept the doubt factor as part of the process.

Methodological Concerns

Mapping and interpreting the journey had shown that describing non-linear experiences with linear terminology is an evolutionary process. The participants had to learn to always be open for the unknown. In this way, one can 'anchor' onto literature and tools that provide some logic, but when needed the predefined ways may be altered to allow for greater insights. This requires acceptance of subjectivity as a valid method of investigation and establishment of trust among participants. In this respect, an experienced facilitator can dilute the group tension and give assurance.

Analysis of the data involved the clustering of common concepts. Also noted were patterns that had emerged. These common concepts and patterns provided more conclusive evidence that group techniques, such as the animal retrieval, could be beneficial for problem solving. For meditative practices, wisdom is gained from synchronicities and intuitive listening to the environment. 'By taking unusual outer events seriously . . . you come close to your personal myths' (Mindell, 1993: xiii). The interpretation of symbolic imagery was guided by 'the ring of truth' for each participant, anchored in a confirmatory feeling signaling genuine intuition (Sinclair, 2010). Thus, from an interpretative perspective, validity seemed to be enhanced in this way.

Reliability of the qualitative data was achieved by audio recording the individual verbal accounts and subsequent group dialog and having all three participants check to ensure consistency of meaning (Creswell, 2003). Inter-rater reliability or the method of measuring the agreement between the three coders (Ann, Jane and Mary) was applied (Carey et al., 1995). Each participant used transcribed interview scripts and reviewed literature on animal symbols for key word labeling. Then, they discussed the dis/agreements to identify and correct any categorization issues or discrepancies. The categories with unanimous agreement were considered 'reliable.' Categories with a lack of agreement were noted for further investigation. Mind maps were then drawn of key themes from the

journey, literature and facilitator's insight. This provided an easy way to see how animal symbols and concepts were inter-related or differed. In the future, especially when working with larger groups, computer mapping of relationships between concepts might be helpful for a more fine-grained analysis.

Another challenge was the paucity of academic literature on animal symbols. Partial reliance on popular sources was nevertheless less problematic since participants used all compiled information merely as a guide to help them choose what intuitively resonated with them. This became easier over time as they grew more confident in trusting their intuition. A related issue was the time-consuming compilation of symbolic meanings from the literature. This could be alleviated by an experienced facilitator, able to provide a compendium of symbols as a reference tool. A possible limitation also represents the willingness and open-mindedness of participants, which may be compromised in organizations if disinterested employees are requested to participate. While reluctant group members may 'sabotage' the process, for a receptive group, a journey could provide numerous insights about interactions and improve the group dynamic.

CONCLUSION

This exploratory study revealed that journeys could be an effective technique to map group intuitions, although further refinement in future studies is needed. It appears that bound by a joint intention, individual group members may access intuitive answers that can be integrated into a collective insight. From the presented findings, we gleaned four advantages:

1. It is a flexible technique because it works for individuals, teams *and* projects.
2. It is an innovative technique because it encourages a new level of honesty that can unveil potential blockages or shed insights into issues that may have not been previously considered.
3. It is a fast technique. The actual journey can be accomplished in 15 minutes. The interpretation takes longer but it can be accelerated with gained practice and experience. Moreover, the technique offers an opportunity to experience a *full circle* authentic process (the initial question, the necessary preparation, the actual journey, the accompanying doubt and the end result).
4. Finally, it is a technique that empowers the participants because it is accessible to everyone, highlighting the importance of interconnect-

edness of group members and the value of their individual qualities. Importantly, it allows participants to build trust in their intuitions and use them collectively for a greater good.

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