

INDITATION THEORY:
BALANCING THE PROCESS FROM THE ENTREPRENEURIAL
MAKING UP OF IDEAS TO THE COMPOSING OF ARTEFACTS
IN ORGANIZATIONS BY MEANS OF FLUENCY

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INDITATION THEORY:

BALANCING THE PROCESS FROM THE ENTREPRENEURIAL MAKING UP OF IDEAS
TO THE COMPOSING OF ARTEFACTS IN ORGANIZATIONS BY MEANS OF FLUENCY

Ulrike Eva Posselt

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External examiner: Professor Dr. David Weir

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*I do not know what I may appear to the world,
but to myself I seem to have been only like a boy playing on the sea-shore,
and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary,
whilst the great ocean of truth lay all undiscovered before me.*

Sir Isaac Newton (1642-1727)

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Abstract

An idea can change the world. The inter- and trans-disciplinary dissertation, located in entrepreneurship, aims to outline and define ‘inditation theory’. This study incorporates the conceptual redesign of the old term ‘to indite’ (‘to make up’, ‘to compose’). Inditation theory describes and explains the dynamic process of making up an entrepreneurial idea to the composing of a sense-making, meaningful, new artefact. Artefacts such as artwork or prototypes for mass production could serve as unique starting points for inventions and innovations. Inditation theory contributes a practice-oriented tool, a model of the ‘inditation balance’. Two interwoven processes, the ‘fluency process’ and the ‘inditation process’, funnel into the inditation balance. The inditation balance serves as an orientation tool for individuals or organizations to fluently navigate the inditation process from an idea to an artefact. The fluency process, which is related to Csikszentmihalyi’s ‘flow’ concept (1975), reconceptualizes flow experience by focusing on the Janusian character of the flow phenomenon, and connects it to conflict management and conflict resolution. The inditation process relates to the progression from an idea to an artefact. The inditation balance encompasses a visual model of cascading stages on a continuum between an immersive ‘edge’ and an absorptive ‘abyss’. Glasl (1980) described conflict stages as descending, in the sense of being life-threatening, eventually ending in an annihilating ‘abyss’. Newly added, life-supporting stages, where people might thrive towards an ‘edge’, relate to flow. Between the ends of the continuum, the edge and the abyss, people could orient themselves, fluently navigating and balancing the process from an idea to an artefact. The study suggests that entering the state of flow from all stages might be possible. Methodologically, inditation theory has been built on three pillars: the literature, first-person research (autoethnography, phenomenology, ‘contemplative visualization’ for theory constitution) and second-person research comprising expert interviews. Inditation theory elucidates the relevance of issues such as problems and conflicts, by utilizing resistance to solving

issues quickly and smoothly through the decision-making process of ‘systemic consensing’ introduced by Visotschnig and Schrotta (2005), and Rosenberg’s (2015) needs-based approach of ‘nonviolent communication’.

Declaration of original content

I declare that the work in this thesis was carried out in accordance with the regulations of the University of Gloucestershire and is original except where indicated by specific reference in the text. No part of the thesis has been submitted as part of any other academic award. The thesis has not been presented to any other education institution in the United Kingdom or overseas. Any views expressed in the thesis are those of the author and in no way represent those of the University.

Ulrike Eva Posselt

27 May 2025

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Before I became interested in phenomenology, I found a book by the sociologist Professor Dr. Hartmut Rosa as I searched for literature regarding ‘resonance’. He teaches at the Friedrich-Schiller-Universität Jena (FSU). Later, I found a book by the phenomenologist Professor Dr. Lambert Wiesing, who also teaches at FSU. Meanwhile, in 2019, I moved from the Rhine-Main area close to Jena. Professor Wiesing and I met, and he said something along the lines of: “... then you might want to study philosophy...” I answered immediately, “No, I’m doing a PhD and working...” The idea emerged to attend seminars as a guest student. However, I found so many lectures and seminars interesting that three days after the conversation, and an hour before the closure of enrolment for the semester term, I enrolled as a part-time student in philosophy and sociology. I thank the Friedrich-Schiller-Universität Jena and especially the people at the Institute for Philosophy and the Institute of Sociology. Special thanks are due to two people at the FSU: Professor Dr. Lambert Wiesing who enhanced my knowledge of phenomenology in his lectures and seminars, and Dr. phil. habil. Wolfgang Kienzler who taught about logic and the philosophies of specific philosophers in lectures and seminars. He hinted that I might look at a chapter in a book by Wittgenstein, and so I found the text that I cite in a book chapter and this thesis. I was introduced to themes that helped shape some of this research’s ‘edges’ regarding clarifying philosophical issues—for example, Professor Dr. phil. Christoph Demmerling’s lectures regarding ‘feelings’ helped me to realize that it seems uncommon to combine feelings and needs in philosophy. Dr. phil. Cyrill Mamin pointed to ‘conceptual engineering’ in a public lecture, and I realized that I needed to be more specific regarding the term ‘to indite’. The structural approach of Tim Haubenreisser, MA, with regard to learning Latin helped me reflect on the syntactic and semantic issues of learning processes. One thing applies to each of the persons mentioned above and to their colleagues: I owe you all a very great debt of thanks.

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Prologue

This prologue gives information about the reason for starting this research project, which is interwoven with details of my background.

From the outset, there was curiosity. This research led me to places that I would not have approached without writing this thesis. I gave myself the freedom to ask foolish questions, received all manner of responses, questioned these answers, and asked new questions in an endless, recursive spiral on topics of interest, in the hope that this would lead me to learn to ask more precise questions. At least, I hope to have disentangled and clarified some aspects of my research topic. However, I understand this work as a milestone—not for humanity, but for me—and wrote this doctoral dissertation in a sphere of curiosity. This thesis is for curious people who do not unlearn or forget to wonder about the beauty of life.

The aim of undertaking a dissertation emanated from the desire to uncover processes that might enable different ways to develop the ‘new’. Csikszentmihalyi (1985) introduced and defined the term ‘flow’: “we shall refer to this peculiar dynamic state—the holistic sensation that people feel when they act with total involvement—as *flow*” (p. 36; emphasis in the original). The initial idea of this research was to deliberately utilize the phenomenon of flow in the case of innovative organizational teams developing the ‘new’. By the ‘new’, I mean new artefacts, human-made things. I thought it would be a good idea to ‘have them’ in flow because I connect flow to creativity, which could help develop innovations. From the beginning, I sensed a manipulative tendency on the part of those working in an organizational environment in the sense of controlling and not respecting another person’s boundaries, and now I see it as critical if performed in an organizational setting. My respect regarding the phenomenon of flow increased as I realized that this phenomenon might be quite ‘old’ as it seems to meander through time, experienced at least by some, many, or possibly even all human beings. The objective of utilizing the phenomenon of flow decreased at the same time as respect and acceptance increased. There is a difference between

influencing each other while respecting the other's autonomy and manipulating others as a means to an end, and this difference is sublime.

Nonetheless, I wish to contribute to a desirable present one can enjoy in order to at least survive and, at best, thrive. Surviving and thriving might mean investing effort—such as seeding—both in the present and in the future when one can earn the fruits of these seeds when they are ripe—today's future. Such an approach accepts that we eventually do not 'earn' such fruit, though our successors might. It also means accepting and working with what might be 'there' in the present.

I have experienced the flow phenomenon since childhood and realized that when working with other humans, for example, in my professional work in group settings, that flow was 'there'. I knew about Csikszentmihalyi's (1934-2021) work and initially understood it as foremost pointing to intrapersonal flow as being immersed while performing an activity. I wondered—as I got to know Csikszentmihalyi's research—why someone researches something so 'normal'. As a child, I wanted to become an artist, and in my teens this aim changed to becoming a communication designer. As 'good' designers had historically been trained as typographers, I decided to learn the skills of a typographer before studying. After completing the professional training in two and a half years (instead of three) and winning a national award, I moved to the Rhine-Main area in 1989, where I started studying communication design. I finished in 1994 with a diploma and stayed in the area for over 30 years. My skills as a typographer were helpful while studying Communication Design in Mainz, Germany, with, for example, Professor Hans Peter Willberg and Professor Olaf Leu. The latter supervised my diploma in Corporate Identity and Corporate Design. Since 1994, I have been working as a communications designer and consultant for different clients in Germany. I worked for various organizations and, to take one example, negotiated with experts in publishing. It was always beneficial that I was 'one of them' because there was the fear that some designers—the 'academics'—did not know much about technology and sometimes designed things that did not work. As I started my business with a partner, we worked for clients (small, medium, and large global

companies) from various areas. Studying Business Administration helped develop the company with the support of employees and freelancers. The knowledge I obtained from academic studies, together with practical knowledge through working with clients and on projects, helped develop this research. Working in an abstract sphere is a daily business for a designer. For example, an organization's logo is aimed to correspond with the posited identity. Designers develop, for example, orientation systems for specific locations such as airports and museums, so that people can find their way. The knowledge and skills developed in this way were indispensable in this research because visualization and awareness of metaphors helped me tremendously in constituting this work. The inditation balance that this research includes could be seen as an orientation system to navigate fluently as part of the fluency process while working together.

Over time, my interests expanded from 'doing' with a love for detail and working with clients, to becoming more interested in theory. A friend pointed to a teaching assignment ('they are searching for someone with your profile...'). In preparing the lectures for students at two German Universities of Applied Sciences, I started to view my profession from a different angle, which was a starting point in terms of becoming curious regarding research.

My awareness of flow experience increased in different contexts when working with groups in organizational settings. To take some additional experiences regarding flow experience as examples: Some years ago, there was a situation of what I would call 'anti-flow' in a particular organization. After leaving the building, I thought, "They will never get into flow", and reflected on why I even thought so. In a quite extreme situation, I realized that there was flow in a group of female entrepreneurs while undertaking a firewalk, which means walking barefoot over glowing charcoals. I did not know that the organizers planned something like this. It was a surprise for the participants. When we were told about it, I thought doing a firewalk was as unnecessary as climbing a mountain. However, it was everybody's own decision whether to go or not, and there was no pressure at all. The group went together to the

place. On the spur of the moment, I realized that I could do the walk and did so without any injury. It was as if flow was ‘there’. A more recent experience happened when I was talking to a friend about this research and flow experience. She said she had no clue what I was talking about. Some months later, she told me, out of the blue, that she experiences flow while operating on people. She works as a surgeon. Csikszentmihalyi wrote that surgeons “who love doing operations claim that they wouldn’t switch to internal medicine even if they were paid ten times as much as they are for doing surgery” (Csikszentmihalyi, 2002, p. 56). I remember that my friend once said something similar. That is, according to Csikszentmihalyi, “because an internist never knows exactly how well he is doing” (p. 56). These could have been her words. “In an operation, [...] the status of the patient is almost always clear: as long as there is no blood in the incision, [...] a specific procedure has been successful” (Csikszentmihalyi, 2002, p. 56). She practices frequently and stays focused for hours. She also said she is fast when operating on people. Before our conversation she had never heard of the concept of flow experience *and* reported typical characteristics of the flow experience. That experience led me to consider that not everyone might realize that they are experiencing flow. However, it might be that a person might love doing it and might seek to do it again. Interestingly, a person I consider extremely reflective might have a blind spot, and I do not exclude myself from having them.

My working practice includes travel. One of the questions I ask in preparing myself is: ‘What do they believe?’. This question and the experiences I have gained have helped me to understand reasoning, rituals, and decisions in other locations. I consider the world view of a person and, thus, a researcher’s stance, as crucial for conducting and planning research because this perspective influences sense-making, meaning-finding, reasoning, and deciding. Virtues seem universal, while morals are social agreements that differ widely and cumulate in rituals, symbolic interpretations and dogmata. We could base our research methodologies on ontological assertions regarding our perceptions and experiences, and may rarely question the foundations of our perceptions and experiences. Ontological claims are so ingrained that we rarely

recognize them. We cannot avoid beliefs, though we might try to become aware of them.

I started this research in 2018 in the organizational form of a DBA (Doctor of Business Administration), which is practice-oriented. As the nature of the study became theoretical, the transfer in 2020 to a PhD at the University of Gloucestershire made sense. This research is rooted in practice and includes the intention that the inditation balance works in practice as an orientation system. I appreciate the knowledge of practitioners *and* academics. My hope is that both learn from each other because the outcomes could enrich each other's working practices and outcomes. For example, type designer Frutiger taught me the principle of parsimony. He explained the method he used to make up and compose one of his famous typefaces and explained how he designed it: he stapled the shapes of specific letters of some of the best typefaces in transparent layers one upon another until the shape of a new typeface became apparent to him. He then discarded what was not necessary. His result was one of the most popular and famous contemporary typefaces: the 'Univers'. I thought of his idea as I indited the framework of this study. Instead of typefaces, I dealt with concepts and theories.

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List of abbreviations and conventions

CNVC	Center for Nonviolent Communication
CT, CT-NVC	Certified Trainer of the Center for Nonviolent Communication, also CT-NVC Trainer
NVC	Nonviolent communication

Cross-referencing

In a pdf-file, the reader will find cross-references throughout the text that point to related content. These cross-references follow the structure ‘...’ (p. ...). The “...” states the topic or theme, and the bracketed ‘(p. ...)’ explains the page number of the related chapter, section, part or paragraph as an internal—in this document—cross-referencing link. The structure could alternatively be like ‘(...’, p. ...’), or just ‘(p. ...)’, depending on the context. In a pdf-file, clicking the number after the ‘(p. ...)’ leads to the cross-referenced topic. For example, clicking the following internal link (p. 7) would lead to the ‘research question and objectives’.

Glossary

A glossary with definitions of key terminology is provided in the appendix. This glossary (p. 303) offers a list of key terms with a definition in an alphabetical order. The key terms include neologisms or key concepts to clarify, describe and distinguish the terms, as a term’s sense or meaning could be employed differently, for example, by different authors or between disciplines. The first occurrence of the key term in the text is highlighted in ‘SMALL CAPITALS’. In the glossary, the page number (p. x) of the first occurrence of the term is added after the key word, such as ‘KEY TERM’ (p. x). In a pdf-file, a click on the page number leads the reader to the first occurrence of the key term in the text through a cross-reference.

Emphasis

Relevant terms in a citation of the interview partners and the literature are sometimes emphasized in bold by me, such as ‘emphasis in bold UP’, to simplify reading by pointing to relevant words in the citations while maintaining context.

Citations from first-person notetaking

Citations from my autoethnographic notes are in italics. At the end of each citation, there is the indicator: ‘(Notetaking UP)’.

1 Overview of the study

1.1 Introduction

This introduction provides an overview of the content and structure of this thesis to establish the purpose of the study and describe how the issue will be addressed. This research at the University of Gloucestershire, UK, is in entrepreneurship. The title, “Inditation Theory: Balancing the Process from the Entrepreneurial Making Up of Ideas to the Composing of Artefacts in Organizations by Means of Fluency”, includes an uncommon term. ‘INDITATION’ is a neologism based on an old verb that seems almost forgotten: ‘to INDITE’. The term ‘inditation’ was not included in Merriam-Webster on 1st October 2023. On the same day, in a search for ‘inditation’ Google provided the term ‘indication’ in German and ‘invitation’ in English. Thus, there were no results for ‘inditation’ in a Google search. On 11th April 2024, I presented part of the inditation theory at a doctoral colloquium at the University of Gloucestershire. A peer searched for the term ‘inditation’ in Gemini, an artificial intelligence tool, and sent a link to me. The tool did not ‘know’ about the term, inferred about the ‘Possible Meaning and Interpretation’, provided ‘Questions to Explore’ and the question ‘Why Create a New Term?’. The tool displayed that it “would be very interesting to read more of this thesis and [requested] further information or insights!” A COPY of Gemini’s results is in the appendix (p. 347). Gemini’s ‘question’ is answered in the chapter ‘Toward a definition of inditation theory’ (p. 70).

I happened upon the term ‘indite’ in Max and Michael van Manen’s paper (van Manen & van Manen, 2021, p. 1078). The term means ‘to make up’ and ‘to compose’. Its etymological root is the Latin ‘indicere’. The term is rarely used and seems almost forgotten. For example, Purcell (1685) and Handel (1727) composed the coronation anthems ‘My Heart is Inditing’ for British Kings. The term was used in the Bible: “My heart is inditing a good matter: I speak of the things which I have made touching the king: my tongue *is* the pen of a ready writer” (*Bible King James Version Standard*, 2011, Psalm 45:1, emphasis in original). Furthermore, writer Edgar Allan Poe (1846) used

the term to describe how he made up and composed his texts. To illustrate a contemporary application: What does a designer do? Does the person create, design, compose, construct? The person *indites*. That is, the designer makes up an IDEA and composes an ARTEFACT during a *process*. So does an engineer. An engineer *indites*. So does a writer. A writer *indites*. So does a researcher. A researcher *indites*. Inditing stands for the process from making up an idea to composing an artefact, such as a product or software, encapsulated in a business model. During the ‘INDITATION PROCESS’ (p. 191), an artefact could be composed fluently by means of the ‘FLUENCY process’ (p. 124) through various activities; for example, an artefact could be thought of, planned, constructed and designed.

The term ‘indite’ is a relevant term I wish to ‘reactivate’. Briefly, as I distinguish related terms in the ‘conceptual redesign’ (p. 72), such as ‘to create’ or ‘to annihilate’, I find them to be tricky philosophical terms. Both ‘to create’ and ‘to annihilate’ have onto-epistemological (p. 104) qualities because they relate to existence *and* knowledge. For example, an idea is irrefutable. That is, an idea is ‘there’, and you might arrive at a circular argument regarding an idea. Is it possible to ‘create’ as a human being, or do we work with a THING that is already ‘there’? Straightforwardly, I exclude theological discussions from this research, while, at the same time, I respect and see the relevance of religions and their traditions. I accept that an idea was realized and do not ask where it ‘comes from’, that is, its origins. It is possible for a human to make up a UNIQUE idea and to compose an artefact. For example, someone has made up an entrepreneurial idea by thinking and contemplating an ISSUE that could lead to a NEW artefact. Such an artefact starts with an idea on the part of an INDITER. Entre-, solo-, and intra-preneurs are understood to be ‘inditers’. Filion (2021) provides an overview regarding definitions of “entrepreneurial actors” (Filion, p. 72). An entrepreneur is an actor who employs people. A solopreneur has no people on a payroll, though this person might work in a network. An organization may employ an intrapreneur. Inditers, such as founders of start-ups, make up new ideas to complete an artefact to sell it on a market. I understand the term ‘inditer’ in a broad

sense. An inditer indites professionally. For example, a researcher could be employed by an organization. The researcher would be an intrapreneur inditing an artefact such as a research paper. A *new idea* is understood to be an ontological *and* epistemological issue, and a *new artefact* is an epistemological issue. ‘*New artefact*’ means an idea’s ORIGINAL and unique expression in an artificial manifestation, such as a digital or material product, service, or business model (Osterwalder, 2004; Osterwalder et al., 2005; Ovans, 2015). Inditation theory focuses on the process *before* an artefact could be interpreted as an ‘*INVENTION*’ or an ‘*INNOVATION*’. New artefacts could include direct bodily expressions, such as performances, dancing, speaking, singing, and playing, and indirect expressions, such as the artefacts of text, musical compositions, formulas, craftwork, software and hardware. Indited artefacts could serve as prototypes for mass production. This study does not focus on a specific market. Instead, I have searched for UNIVERSAL structures, processes and relations. An inditer could push an idea forward and focus on meeting the needs of people who might acquire the artefact. Inditation theory is laid out to contribute to fluent collaboration in organizational settings, from making up ideas to composing artefacts. To navigate and BALANCE (an orientation and navigation tool is the INDITATION BALANCE, p. 247) an ‘inditation process’ (p. 191) from an idea to the completion of an artefact fluently by the ‘fluency process’ (p. 124), alone or in a group such as a team in an organization, is what this research is about.

This paragraph provides an overview of the following sections of this introductory chapter. The ‘Rationale’ (p. 4) justifies the need for this study. The ‘Research question and objectives’ are stated (p. 7). The ‘Focus of this inquiry and its limits’ (p. 9) describes the constitution of the nature of this research and points to future research. The ‘Research methodology and its limitations’ (p. 14) outlines the research design. The ‘Significance and contributions’ of the research (p. 16) are described. The ‘Ethical considerations’ (p. 18) are stated. The ‘Organization of the dissertation’ (p. 19) delineates the contents of the following chapters. The ‘Chapter

summary' (p. 23) completes the overview of the study. The following section outlines the rationale of this inquiry.

1.2 Rationale

This rationale section summarizes the process that led to the constitution of this work. Csikszentmihalyi (1985, p. 36) introduced and defined the term 'flow' as a "dynamic state—the holistic sensation that people feel when they act with total involvement":

From here on, we shall refer to this peculiar dynamic state—the holistic sensation that people feel when they act with total involvement—as *flow*.^{*} In the flow state, action follows upon action according to an internal logic that seems to need no conscious intervention by the actor. He experiences it as a unified flowing from one moment to the next, in which he is in control of his actions, and in which there is little distinction between self and environment, between stimulus and response, or between past, present, and future. (Csikszentmihalyi, 1985, p. 36; emphasis in the original)

Furthermore, Csikszentmihalyi wrote that "people seek flow primarily for itself, not for the incidental extrinsic rewards that may accrue from it" (Csikszentmihalyi, 1985, p. 36). Initially, I thought it might be helpful to 'have' a team in flow while developing something new. Although I seem to have experienced the phenomenon from childhood, it was only much later that I learned that such an experience is called 'flow'. After I realized the possibility of flow in groups in professional contexts, I found it a good idea to utilize the phenomenon. I was interested in how the phenomenon could support making up ideas to composing SENSE-MAKING and MEANINGFUL artefacts, such as inventions or innovations. That means that there is 'practice- and theory-informed and -oriented' (p. 112) knowledge, including pre-understanding.

The phenomenon of flow appears to be entangled, confusing, and challenging while I strive for clarity and a means to resolve the issues. There were theories describing individual flow and group, social, and team flow theories. At one point, I asked myself, "How many flows are there?!" This was an unhelpful question, and I ended up questioning the entire research project. The question also led to contemplation, as this thing was a mystery, and even the idea of researching flow

might not have been among the best ideas I ever had. However, curiosity was strong enough to overcome these issues, so I proceeded and experienced, for example, the boundaries of autoethnography and realized that I needed to adopt a phenomenological approach. From experiencing the boundaries of phenomenology, the process meandered into CONTEMPLATIVE VISUALIZATION for the theoretical constitution of this thesis.

At the same time, I started to puzzle over the question: “What *is* flow?” However, this is not a good question because it seems to approach the phenomenon directly. For example, I immersed myself in performing calligraphy and noted my experiences (appendix, p. 324). As I was writing, it was not overly disturbing to take notes regarding the experience. I wanted to experience the ‘switch’ from *process* to *state*. The question “What *is* flow?” was a disastrous one, as it led to trouble regarding philosophy. Nonetheless, as I develop business models and work with customers, entrepreneurship and philosophy are a perfect fit because an entrepreneur’s philosophical, ontological, and epistemological stance and view could, for example, shape the GESTALT of a business model.

In proceeding, I found information, knowledge, and even more confusing questions, as well as contradictions and paradoxes. At the same time, I obtained some insights, for example, that it might be possible to see the phenomenon in a different light. Abstracting from the literature and empirical research in an attempt to craft the structure didactically from scratch led to deriving kind of a logic. Abstracting and building from scratch in this way also brought some ease and trust that this approach corresponds to practice and THEORY. Working with a SYSTEM approach as an outline means that explorative research might *never thoroughly* outline a complete or whole Gestalt. I outline a practice-oriented theory by framing the Gestalt of this research by identifying, clarifying, characterizing, shaping and describing basic, abstract structures and principles and pointing to further research possibilities.

While researching, I became increasingly hesitant. As he introduced the term ‘flow’, even Csikszentmihalyi wrote: “Yet one may experience flow in any activity,

even in some activities that seem least designed to give enjoyment—on the battlefield, on a factory assembly line, or in a concentration camp” (Csikszentmihalyi, 1985, p. 36). A study regarding ‘founders’ flow’ stated that CONFLICTS could inhibit the flow experience (Kloep et al., 2023). The phenomenon described by the term ‘flow’ is known in different cultures and throughout the centuries (p. 126). The phenomenon could not be controlled, though it could be ‘invited’ and ‘directed’, as an interview partner mentioned (p. 124). This phenomenon appears to be astonishingly and strikingly COMPLEX.

I was interested in the ‘tipping point’ (van den Hout & Davis, 2019; position 2906). They state that future studies could explore the tipping point or spark of flow and the spread of team flow, whether it might be a contagion effect or if it emerges for everyone simultaneously. It was a question I addressed in the interviews. Neither was it possible for the interview partners to state precisely when flow sparks from the *process* into the *state*, nor whether someone else might be in the state of flow. They just *knew that* they were ‘in’ the state and reported typical characteristics.

As I recognized the old term ‘to indite’, which exactly described *in just one word* what many words could say, it made sense to employ the term and ‘reactivate’ it. The term is an inherent part of the name of this new theory. Inditation theory provides a systemic approach, focusing on the process from making up an entre-, solo-, and intra-preneurial idea to composing a sense-making and meaningful new artefact. ‘Sensemaking’ relates to Weick (1995, 2001, 2009) and ‘sense-making’ to Snowden, distinguishing his work on ‘Cynefin’ from Weick’s (Snowden & Goh, 2021, p. 34). I use ‘sense-making’ because it relates to other hyphenated words, such as ‘meaning-finding’. The term ‘meaning-finding’ relates to Frankl’s work. He survived concentration camps (Frankl, 2006, 2014) and related meaning to Gestalt as ‘meaning Gestalts’ (Frankl, 2014, p. 43). Inditing could be understood as a meaning-finding process for an inditer by making up a sense-making idea to compose a meaningful artefact. My hope is that no-one ever experiences flow on a battlefield or in a concentration camp again. A ‘system’ frames, organizes, incorporates parts,

segments, and processes to a new ‘Gestalt’ (p. 220). A ‘Gestalt’ is a German term (noun) pointing to the relationship between parts and similar forms or shapes of a whole by grouping things, recognizing structures and patterns while reducing complexity by simplifying the ‘thing’. A Gestalt could present an ‘ISOMORPHISM’ (Henle, 1984; Luchins & Luchins, 1999), a sense-making structure and its content, such as clouds in the sky that seem to present a face. The systemic approach of inditation theory is of striking complexity. In this research, ‘complexity’ means that interrelated, associated things or issues compose another Gestalt rather than remain as unrelated, singular parts. The term ‘issue’ points to something that might need to be made more precise because it could cover a PROBLEM, conflict, situation, topic, structure, process, element, characteristic, or phenomenon. In practice, I use the term ‘issue’ if it is unclear whether it might relate to a problem (material issue) or a conflict (social issue).

The following section provides the research question and objectives.

1.3 Research question and objectives

This research is designed to answer one research question and one main research objective with three sub-objectives.

The research question is “What is inditation theory?”

The research objective is to outline inditation theory with reference to,

- first, define ‘inditation theory’,
- second, outline the ‘fluency process’ and the ‘inditation process’,
- third, describe the constitution of the ‘inditation balance’.

The research question is answered by a ‘Definition of inditation theory’ (p. 120). The main research objective of this inquiry is ‘to outline inditation theory’. The main research objective is split into three sub-objectives. These sub-objectives are, first, to ‘define inditation theory’ (chapter 3: ‘Toward a definition of inditation theory’, p. 70), second, to ‘outline the fluency process’ (chapter 4: ‘Fluency process: From flow to

fluency', p. 124) and the inditation process' (chapter 5: 'Outlining the inditation process', p. 191), and third, to 'describe the CONSTITUTION of the inditation balance' (chapter 6: 'The constitution of the inditation balance', p. 247). The research question is answered, and the research objective with its sub-objectives are met (chapter 7: 'Conclusions', p. 267).

Inditation theory employs METAPHORS (Weick, 1989). In this inquiry, a 'visual metaphor' (Gal, 2020, 2022b) illustrates a model (p. 51) of a process on an abstracted scale consisting of a 'life-supporting', 'immersive' side, ending with an 'EDGE', and a 'life-threatening', 'absorptive' side, ending with an 'ABYSS', called the 'inditation balance' (p. 191). The 'life-threatening' side of the inditation balance consists of Glasl's theory of conflicts (Glasl, 2020a). Kloep et al. (2023), in their study of 'founders' flow', note that "conflicts—both within the start-up team and in the private sphere—had a negative influence on flow experience" (p. 8). Inditation theory employs Rosenberg's approach of nonviolent communication as a method for conflict resolution used in private and organizational contexts. Regarding organizational contexts, especially concerning teams, inditation theory employs a process described by Ballreich (2012), which builds on Rosenberg's process and works in conjunction with Glasl's theory (Ballreich & Glasl, 2011). Inditation theory refers to Csikszentmihalyi's flow experience in relation to conflicts as issues that prevent working in fluency (p. 124). Balancing the fluency process (p. 185) means a timely relationship between the inditation process (p. 191), from making up an idea to composing a new, original, and unique artefact. This means that an inditer could complete an artefact in relation to time, such as immediately or over years. Between 'immediately' or 'over years', there are grades or shades such as 'in an appropriate time'. An artefact might even never be completed. The fluency process (p. 185) is aimed at completing an artefact smoothly and fluently. That means doing the right thing at the right time.

This research incorporates a part of the systemic approach of inditation theory. To impose limits to narrow the focus of this inquiry meant deciding what could be

included in this inquiry and what will be future research. The subsequent section sharpens and clarifies the focus of this inquiry and its limits.

1.4 Focus of this inquiry and its limits

A ‘limit’ is understood as an imposed boundary as a condition for narrowing the focus of the inquiry. The limits impose boundaries upon the thesis to sharpen and clarify the focus of the inquiry and to distinguish it from future research (‘Suggestions for future research’, p. 278).

I axiomatically set an assumption that humans seek survival and aim to thrive. That means this study focuses on human beings. Our future emerges. The decisions we make in the present influence the upcoming present, which is called the future. There might be determined tendencies *and* something called free will, and both might coexist in an ongoing, reciprocal, everchanging struggle called life. An inditer could focus on making up an entrepreneurial idea to compose an artefact. The focus is on balancing such an inditation process by means of fluency in organizations. For example, the inditation balance could be understood as an orientation and navigating tool towards the completion of an artefact for individuals, working together in a team in an organization.

This section provides a constitutive focus, stated in ‘The nature of inditation theory is...’ (p. 103). The nature of this study constitutes the theoretical framework’s immanent, inherent soil or ground. The nature of inditation theory is ‘onto-epistemological’ (p. 104), ‘inter- and trans-disciplinary’ (p. 105), ‘practice- and theory-informed and -oriented’ (p. 112), ‘abstract and topological’ (p. 113), ‘intuitive and experimental’ (p. 116), and ‘original and dendritic’ (p. 117).

To shed more light on the limits, in this paragraph, the focus of research in the thesis is distinguished from future research. The theoretical system, with its logical structure, showed itself during the research process over time. Thought experiments helped to realize the constitution of inditation theory. The constitution could unveil a logical system which. I called it ‘onto-epistemologic’. The onto-epistemological (p. 104) nature is not explicated so far. That means, neither the foundational logic nor

associated thought experiments are presented in this research. The decision *not* to include a basal, constitutive part of inditation theory happened late in the writing process while didactically describing the levels for a reader to enable and facilitate the understanding of the foundational outline of this system. As the logic is philosophical in its approach, I decided to focus on this research's situatedness in entrepreneurship, and excluded the logic. The onto-epistemologic differs from other logical systems because this logic works with geometry, light, colours and time-spatial relationships. The onto-epistemological nature (p. 104) is relevant, for example, regarding the conceptual redesign (p. 72) to distinguish 'to indite' from related concepts, and regarding ideas (p. 199). The onto-epistemologic relates to this research's abstract and topological (p. 113) nature. The onto-epistemologic was abstracted from empirical knowledge and is constitutional for the fluency process (p. 124), the inditation process (p. 191) and the inditation balance (p. 247). I see the logic shining through the inditation balance. The inditation balance is outlined and visualized in the appendix (p. 342).

The topological nature points toward the logic and thought experiments that are not included in this research. Nonetheless, the original and dendritic (p. 117) nature might also more shine through in this inquiry rather than that it specifically appears. To explicate the onto-epistemologic is a theme for future research. The 'Suggestions for future research' (p. 278) are prioritized in terms of relevance and significance. The first would be to explicate the onto-epistemologic of inditation theory (p. 279). The second would be to describe and evaluate the inditation balance (p. 283). The third would be to explore, explain and evaluate the methodological approaches (p. 284).

While the previous paragraph points to future research, this paragraph briefly outlines the nature of this inquiry that has already shown itself. This inquiry's nature is inter- and trans-disciplinary (p. 105). Academic boundaries, framed as research paradigms (Feyerabend, 1962; Kuhn, 1977, 2012; Sankey, 2021; Wiltsche, 2021), play a crucial role in the need for belonging. We might need less QUANTITY; we need QUALITY in research and especially relevance, which may point towards a sense-

making, meaningful reorganization of knowledge ‘containers’, such as academic disciplines and fields, the organization of knowledge-gaining, and the framing and distribution of knowledge on a micro, meso and macro level.

This research is practice- and theory-informed and -oriented (p. 112). Knowledge does not care about disciplinary boundaries. Several disciplines, such as psychology, sociology, and philosophy, seem, for example, interested in the phenomenon that Csikszentmihalyi termed ‘flow’. Followers of the discipline of philosophy might have been puzzled with regard to questions related to the phenomenon for a long time, for example, regarding the concept of ‘eudaimonia’, a CONCEPT of living a good life taken from ancient philosophy. Exciting research might happen if people are willing to communicate, collaborate, explain, encourage each other, and understand the themes and topics, while being aware of the disciplinary boundaries that could be permeated to enable access, collaboration and participation.

The intuitive and experimental (p. 116) nature of this research expands rather than limits any boundary. I did not use inner—metaphoric—scissors regarding metaphors. Metaphors seem to be crucially relevant for research and practice to allow us to adjust a perspective. They might reveal that someone understood a theme or topic and is able to explain something through a metaphor or analogy to illustrate an issue so that someone else could also grasp the issue. Metaphoric or analogous reasoning is quite dangerous as metaphors or analogies point to and describe something else, for example, a phenomenon. Nonetheless, such reasoning could help clarify and explain a facet of an issue.

This study is of striking complexity. However, there were a kind of fine-granular descriptions in the literature (‘Literature review approach’, p. 27). In addition, the interviews (‘Second person research: Interviews’, p. 56) provided rich detail. In the ‘Appendices’ (p. 302), there is a section regarding ‘Interviews’ (p. 343), showing the ‘Informed consent form’ (p. 343), an ‘Example of the interview questions’ (p. 344), and an ‘Excerpt of a transcribed interview’ (p. 346). Examples that point toward fine-granularity, can be found in the ‘Autoethnographic field notes: Examples’ (p. 310), the

‘Phenomenological reflective and reflexive notes: Examples’ (p. 321) and the ‘Contemplative visualizations: Examples’ (p. 330). The intention was to identify structures and patterns, to understand why, what and how things might happen, and to outline the theoretical approach.

Regarding the literature, I focused on peer-reviewed articles and relevant books. The approaches for reviewing the literature show the nature of this research project. Gruner and Minunno (2023) proposed ‘theorizing across boundaries’ by conducting a ‘breakout’ literature review, while Breslin and Gatrell (2020) used a miner/prospector approach (‘Literature review approach’, p. 27). Timewise, although the body of literature considered spans centuries, I tried to focus on recent and relevant literature. Spatially, the choice of literature permeates disciplinary boundaries. Part of the nature of knowledge might be its incompleteness. For example, a body of literature could be complete if there are 173 books out of 173 books in a library. That means the series is complete. However, this also means that the knowledge regarding the theme of the books might be incomplete because there could be new knowledge to add, which could happen by providing a new edition to the library.

This research builds on first-person research methods (p. 30), and it makes no sense—and is even impossible—to exclude the researcher as a bearer of knowledge from the research. Regarding reflection, establishing distance from time to time from the written text to then return and reflect on what was written was helpful during the process of undertaking this research project. Establishing distance means taking time, doing something else, and then heading back to reflect on the written words (‘GLYPH’, p. 233). I have used different media and images as well as graphical and geometrical systems to reflect on the situation under consideration. I realized that something corresponded and cohered by reflecting on knowledge and through contemplation (‘Contemplative visualization’ p. 40). That means that knowledge resonates and somehow ‘clicks’ as it fits or suits while (re-)arranging knowledge into a description or explanation through a textual or other kind of visual expression such as a diagram.

Sometimes, the routes were aporic. I sometimes had the impression that I was not yet going to have a breakthrough, which seem to point to a boundary. Such a boundary could be a personal boundary, such as a limiting belief, or a difficulty as a limitation of something, such as a method ('Research methodology and its limitations', p. 14). I then knew that I needed time and a spatial distance to allow me, after a while, to head back and see things freshly ('The contemplative pause as a real-life epoché', p. 184).

Regarding flow experience, ideas, metaphors, concepts and rituals, together with spiritual and religious traditions, seem to be closely related. However, I excluded organized religions. There is a fine line between routines, rituals and religious traditions. This boundary did *not* hold. My learning regarding metaphors and routines was that it might be beneficial, rather than to *exclude*, to *include* spiritual and religious traditions in trying to learn from various sense-making and meaning-giving approaches about phenomena, metaphors and rituals. Regarding the literature, having an informative cross-check with religious context related to colour and sound, was helpful. The result was overwhelming. Eventually, we might want to *shed more light* on metaphorical language, as *sound* arguments and *enlightening* ideas might provide *clarity* in research. Even academic traditions employ the notion, such as the *Enlightenment*. In the inditation process (p. 191), this research outlines a golden thread from a new idea—that means considering ontology and epistemology, in the understanding that something might (not yet) exist—to an existing, original and unique artefact.

The theories could eventually become more detailed over time, such as by providing more (quantity), and richer, thicker, and heavier (quality) details. As one zooms into a recursive model, one might see: blanks. These blanks, something yet unknown, could be identified over time and filled by adding knowledge. The research outcome, an initial theoretical framework, might become an ongoing work-in-progress project and eventually never be somewhat 'complete' as it might show a complex phenomenon that could become recognized in the timespace, which means

it could be applied anywhere in the world at different times, for example, in the near or far future.

While this section aims to clarify the focus of this inquiry and its limits, the following section focuses on the research methodology and delineates limitations related to methods.

1.5 Research methodology and its limitations

This part outlines three stages regarding the genesis of the inquiry to make the methodological approach and its limitations more comprehensive. A ‘limitation’ is understood as something that could control or influence what is possible, such as the limitation of resources or tools. A method is a tool for acquiring knowledge. The use of a specific method could guide a research project. In this inquiry, different methods were combined to answer the research question and to meet the research objectives (p. 7). The combination of the methods allowed me to expand the limitations to complete this thesis. That means that I needed a conceptual approach to define ‘inditation theory’. As noted above, to ‘indite’ means ‘to make up and compose’. Inditation theory relates to balancing a process involving making up an idea to composing an artefact by the ‘inditation process’ and the ‘fluency process’. As an inditer wants to have completed an artefact fluently, the process needs to be balanced so as to not head off towards an ‘edge’ or land in an ‘abyss’. The line from the idea to the artefact is intended to be fluent through utilizing resistance to avoid disrupting the inditation process. In practice, coming up with an entrepreneurial idea and having composed an artefact could happen in seconds or it could take years. During the research process, I realized the methodological limitations of a ‘pure’ empirical approach. Due to the complexity of this research, it was as if I had to change a metaphorical, heavy (empirical) rope, comparable to an anchor chain, to use a light (theoretical or conceptual) kite line to abstract from the empirical part of this inquiry and describe universal characteristics.

This research evolved in three stages. As I planned this research project between 2018 and 2020, I wanted to work with teams in organizations. An initial aim

of this research project was to utilize the phenomenon of flow experience (Csikszentmihalyi, 1985; Nakamura & Csikszentmihalyi, 2002) for working with such teams to develop new artefacts such as inventions or innovations.

An outside occurrence initiated the second stage. Due to the Covid-19 pandemic in 2020, working face-to-face with teams was impossible. Reflections on the actual stage of the research led to CONTEMPLATIVE ‘arm-chairing’. That was the point at which I considered the use of autoethnography as a method that draws on my own experiences. Some issues, for example, paradoxes and open questions with seemingly conflicting answers, captured my interest. For example, there is criticism of flow experience (p. 126), such as Soderman’s work on flow and games with a focus on the video game industry, “examining how flow theory emerges from play, imbues it with ideology, and facilitates its channelling toward intensified consumption” (Soderman, 2021, p. 6).

As I realized the limitations of the ethnographically-oriented method of autoethnography (p. 32) with regard to this study, I turned to phenomenology (p. 35) and used both approaches. In the book chapter on autoethnography as a method for studying identity in and around organizations, there is a ‘critical evaluation of autoethnography’, including a part on ‘what I would have liked to know before using the method’ (Posselt, 2023b, pp. 151–153). As a philosophical approach, phenomenology led to a broadening of the scope of the research. The interviews happened in parallel in the first and second stages, and provided new insights and a reality-check in terms of correspondence. The literature was consulted during the entire research process. The inquiry progressed from inter- to trans-disciplinarity (p. 105), and its nature became abstract and topological (p. 113) in the third stage, as outlined in the following paragraph.

In the third stage, the nature of the study moved into a philosophical realm. The research became basic because of the universal, logical nature of the onto-epistemologic (p. 104), which is not included (‘Suggestions for future research’, p. 278). Two *processes* (fluency process, p. 124; imitation process, p. 191) are interwoven

and funnel into the inditation balance (p. 247), a dynamic model of a balance scale with an immersive life-supporting and an absorptive life-destroying side. The ‘pure’ *state* of flow, which is understood as an ontological, existential realm, could be experienced from each stage of the balance (p. 182). Thus, the flow *state* could be reached while being happily immersed in action as well as while being unhappy, for example, during absorptive conflicts. Research shows that conflicts influence the flow experience, for example, that of founders of businesses (Kloep et al., 2023). Research also shows that flow could be experienced by soldiers during a war (Zimanyi & Schüler, 2021). I have focused on ‘The Janusian character of flow experience’ (p. 126) in ‘The literature review approach’ (p. 27). Correspondingly, the reflections made me more hesitant to utilize flow experience during the stages of this research. The phenomenon of flow can be somewhat ‘invited’ and ‘directed’, though neither ‘forced’ nor ‘controlled’, as one of the interview partners contributed. At this third stage, the strategy regarding the ‘Organization of the dissertation’ (p. 19) was to accept complexity and to focus on abstracting, outlining and explicating the systematic approach of inditation theory. I needed to have the big picture as well as minor aspects to then think about how I could describe the approach didactically in a way someone else could understand. I then understood that I was not able to explicate the ‘whole thing’ as a systematic approach in a didactically-organized and comprehensive way within the limitations of this doctoral thesis.

The following section states the significance of this, and points towards the contributions of this inquiry.

1.6 Significance and contributions

This inquiry contributes to theory and methodology and provides recommendations for practice (p. 277) and for policy (p. 278), as well as pointing towards ‘Suggestions for future research’ (p. 278). I state the significance, followed by the contributions of the study.

Regarding the significance of inditation theory, the theoretical approach is set out to balance the fluency of human relationships and communication during the

process of making up an idea to having completed an artefact. The study is laid out regarding micro- and meso-social issues, for example, in organizational contexts ('Recommendations for practice', p. 277). The impact that this theory could reach into the macro-social level, that is, into society as a whole, and is relevant for policymaking ('Recommendations for policy', p. 278). On all levels, problems and conflicts are crucial issues. Problems are material issues, whereas conflicts are social issues. A human can never *be* a problem, whereas a human can realize a problem. Conflicts might occur regarding the efficient and effective solution of a problem. A human might be in a conflictual situation. Conflicts happen between humans. Humans are reciprocally related in spatial, time-bound interactions. Human relationships and environments sometimes do not seem to be life-supporting. This research provides an orientation system set out to help orient us in conflictual situations towards a life-supportive 'side' to enable survival and, eventually, to enable thriving by realizing and solving issues while being embedded in an environment. Being embedded in an environment is understood as living in a specific social, ARTIFICIAL or NATURAL space during a specific period. Hiding away from conflicts means that there might be a need for courage to face and to find methods to solve issues. War is not a proper method for solving conflicts. If a war occurs, it is an indication that issues have not been solved, and unfortunately, chances are that they remain and deliver the ground for the next issue, perhaps a conflict about a conflict. Hiding from conflicts is metaphorical as indicated by sweeping a conflict under the carpet. Such an issue hiding under an imaginary carpet could reach some height so that we, metaphorically, might stumble and fall into the annihilating abyss of war. Conflicts might continue if we do not identify and solve the issues by operating on them while being oriented. It makes no sense to silence people as this could even backfire into a 'spiral of silence' (Noelle-Neumann, 1974, 1993).

Inditation theory contributes another perspective on flow experience because it focuses on 'The Janusian nature of flow experience' (p. 155). The task is to *balance* the *process* of the experience by the inditation balance. This research has no

normative approach. Inditation theory aims to bring clarity by outlining a systematic approach that enables an understanding of the experience concerning ideas and artefacts. To balance such a process means to work fluently to complete an artefact. Inditation theory contributes to theory and methodology. There are five contributions to theory (p. 272) and one contribution to methodology (p. 276). First, this inquiry contributes a new theory (p. 272), which serves as a practice-oriented approach to orient ourselves during the process from making up an idea to composing an artefact fluently. This study envelops a ‘Definition of inditation theory’ (p. 120). Second, the study contributes a ‘Conceptual redesign of ‘to indite’’ (p. 72). The conceptual redesign provides the ground for the name of this theory. Third, the fluency process (p. 124) is time-related and sets out to enable us to work fluently from making up an idea to having completed an artefact, which happens, fourthly, during the inditation process. That means the fluency process and the inditation process could be understood as intertwined. Both processes funnel into the inditation balance, the fifth theoretical contribution. ‘The constitution of the inditation balance’ (p. 191) contributes a model of an abstracted, symmetrical balancing scale as a visual metaphor. Individuals or groups could consider where they are located and how they are oriented with regard to decisions while inditing a sense-making and meaningful artefact. This inquiry contributes ‘Contemplative visualization’ (p. 40) to methodology (p. 276).

In summary, this inquiry contributes to theory (p. 272) and methodology (p. 276) and provides recommendations for practice (p. 277) and policy (p. 278). Finally, this research points toward future research (p. 278).

The following part explicitly states the non-negotiable boundary of research ethics. This research aligns with the research ethics of the University of Gloucestershire.

1.7 Ethical considerations

This research aligns with the research ethics of the University of Gloucestershire, UK. It follows the handbook of principles and procedures published by the university. This

research includes interviews. All participants in the research are more than eighteen years of age. No vulnerable populations were involved. The interview partners consented to participate in the research. A copy of the consent form is in the appendix (p. 310). They were free to quit anytime. There were no relationships or reasons that might bias the participants or me in terms of conducting the research, such as undisclosed conflicts of interest. This research rests on academic freedom and research integrity. Ethics are understood as the boundaries in which a study sits. This research has no normative approach, as there is nothing someone ‘should’ or ‘should not’ do.

1.8 Organization of the dissertation

Each chapter starts with a dedicated introduction and ends with a summary. In each of the following introductions, I have included a part called ‘seeding’. To SEED means that there is a part in the introduction that identifies what is seeded in the chapter that could be harvested at the end of the chapter. The aspect of ‘seeding’ includes assumptions. I reflect on the seeded things in the ‘chapter summary’ at the end of each chapter, in the part entitled ‘harvesting’. To HARVEST means that, at the end of each chapter, the ‘chapter summary’ identifies key points mentioned in the chapter, and reflects on the introduction of the chapter to pull the discussion of the chapter together. The ‘harvesting’ aspect gathers and collects the relevant content of the chapter regarding the line of argumentation, before indicating what will happen in the following chapter. Relevant means including some degree of ‘weeding’ because I also had to decide what might be valuable regarding proceeding with the work. Each seeding includes some assumptions. Each harvesting includes some reflection on these assumptions, and some ‘weeding’ occurs because I had to decide with what outcomes I could proceed to answer the research question and to achieve the objectives, and, thus, what to keep or store as the harvested knowledge of the chapter in order to continue the research process. So, to proceed in this way needed time so that the seeded epistemological good—knowledge—could grow, become ripe to be ready for harvesting. In addition, it means that there is the possibility that one might

sometimes weeds out something that could be valuable. Regarding this research, I would understand such a decision as something that could be adjusted by having a closer look at the ‘weeded’ knowledge later, because knowledge does not ‘die’, just might be overlooked, ignored, or even forgotten. However, seemingly irrelevant knowledge is stored, could be understood from a different angle than before, and could ‘grow’. In fact, I think that in the ‘weeds’ that I have not chosen to move ahead with, there might be valuable knowledge for future research. However, I harvested the relevant parts regarding the research question and objectives in this doctoral thesis.

The thesis is organized as follows: This first chapter ‘Overview of the study’ (p. 1) sets the stage for this inquiry. As part of this, the ‘Introduction’ (p. 1) provides contextual information and seeds the field of knowledge regarding this study. This introduction and all introductions to the subsequent chapters incorporate a paragraph regarding the character of the seed of knowledge that the chapter is aiming to cultivate. The ‘Rationale’ (p. 4) described the genesis of the study and the reason for carrying it out. The ‘Research question and objectives’ (p. 7) provided one research question and one research objective, split into three sub-objectives. The ‘Focus of this inquiry and its limits’ (p. 9) describes the focus and boundaries of the research. Furthermore, the section distinguishes this inquiry from future research (‘Suggestions for future research’, p. 278) at the end of this study. The ‘Research methodology and its limitations’ (p. 14) outlines the research design of this study, followed by briefly stating this research’s ‘Significance and contributions’ (p. 16). The subsequent part ‘Ethical considerations’ (p. 18) states that this research project accepts and satisfies the requirements of the University of Gloucestershire. This actual part of the ‘Organization of the dissertation’ delineates the contents of the remaining chapters, concluded by a ‘Chapter summary’ (p. 23). All chapter summaries include a summarizing part regarding the structure of the chapter and a paragraph regarding the harvested knowledge. By ‘harvested’ I mean to gather the evident, kind of ‘ripe’ or ‘mature’ quality of knowledge gained from the field that the chapter had initially seeded in the introduction.

This overview of the inquiry in the first chapter is followed by the second chapter, the ‘Methodological framework’ (p. 25). The ‘Introduction’ (p. 25) is followed by three methods in the form of ‘First-person research’ (p. 30): ‘Autoethnography’ (p. 32), ‘Phenomenology’ (p. 35) and ‘Contemplative visualization’ (p. 40). The latter is a methodological contribution to this research. I have employed contemplative visualization for theory constitution by drawing on Weick (1989). The part ‘The interconnectedness between the first-person approaches’ (p. 52) reflects on how the first-person approaches of this study worked together. The first-person approaches are complemented by second-person research, employing ‘Interviews’ (p. 56). Furthermore, described in the methodological framework of this second chapter are the ‘Literature review approaches’ (p. 27), the ‘Method for the analysis and interpretation of metaphors’ (p. 61) and the ‘Method of the conceptual redesign of ‘to indite’’ (p. 63). A ‘Chapter summary’ (p. 67) completes the methodological chapter. Chapters three to seven together meet the research objective ‘to outline inditation theory’. The research objective was met by achieving the three sub-objectives. Chapter three, ‘Toward a definition of inditation theory’ (p. 70), meets the sub-objective ‘to define inditation theory’. The third chapter incorporates an ‘Introduction’ (p. 70), the ‘Conceptual redesign of the term ‘to indite’’ (p. 72), a ‘Metaphor analysis and interpretation’ (p. 90) and ‘The nature of inditation theory is...’ (p. 103). The nature of inditation theory is ‘onto-epistemological’ (p. 104), ‘inter- and transdisciplinary’ (p. 105), ‘practice- and theory-informed and -oriented’ (p. 112), ‘abstract and topological’ (p. 113), ‘intuitive and experimental’ (p. 116), and ‘original and dendritic’ (p. 117). The third chapter finally provides the ‘Definition of inditation theory’ (p. 120), completed by the ‘Chapter summary’ (p. 122).

Chapter four outlines the ‘Fluency process: From flow to fluency’ (p. 124). The Introduction (p. 124) is followed by delineating ‘The Janusian character of flow experience’ (p. 126). With regard to later employment in practice, three ‘Approaches regarding conflict management and conflict resolution’ (p. 140) are outlined to be combined, explored, explained and evaluated in practice while working with the

inditation balance (p. 247): Glasl's 'Conflict stages' (p. 177), Rosenberg's 'Nonviolent communication' (p. 180) and Visotschnig's and Schrotta's 'Systemic consensing' (p. 180). The section 'The flux of time' (p. 182) provides 'The understanding of the flow state' (p. 182) and 'The contemplative pause as a real-life epoché' (p. 184). Chapter four closes with the 'Outline of the fluency process' (p. 185) and the 'Chapter summary' (p. 188). Both chapters four and five were set out to meet the second sub-objective, 'to outline the fluency process and the inditation process'.

Chapter five outlines the inditation process (p. 191). The 'Introduction' (p. 191) sets the stage for the chapter. This chapter describes the inditation process as an argumentative line with knots and hinges: ideas (p. 199) make up and compose—that is, indite—impressions (p. 202), which make up and compose expressions (p. 209), which make up and compose metaphors (p. 215), which make up and compose Gestalt (p. 220), which makes up and composes concepts (p. 222), which make up and compose reasoning (p. 224), which makes up and composes deciding (p. 228), which makes up and composes routines (p. 230), which make up and compose artefacts as tiny parts of notation systems: glyphs (p. 233), which make up and compose the 'new', meaning new artefacts (p. 242). The chapter closes with the 'Outline of the inditation process' (p. 242) and a 'Chapter summary' (p. 245).

Chapter six, 'The constitution of the inditation balance' (p. 247), meets the third and last sub-objective 'to describe the constitution of the inditation balance'. The chapter starts with an 'Introduction' (p. 247), describes 'The sides and stages of the inditation balance' (p. 249). There are two sides: 'The life-threatening side: Absorption' (p. 250) and 'The life-supporting side: Immersion' (p. 251), as well as 'The stages in relation to the opposite sides' (p. 256). The third sub-objective was met by the 'Description of the constitution of the inditation balance' (p. 262). The 'Chapter summary' (p. 265) rounds up this chapter. Additionally, a 'Contemplative visual model: Inditation balance' is provided in the appendix (p. 342).

Finally, chapter seven provides the 'Conclusions' (p. 267) of this inquiry. The 'Introduction' (p. 267) is set out to present the five branches of the chapter:

‘Contributions to theory’ (p. 272), ‘Contributions to methodology’ (p. 276), ‘Recommendations for practice’ (p. 277), followed by ‘Recommendations for policy’ (p. 278) and ‘Suggestions for future research’ (p. 278). The themes regarding future research are prioritized by relevance and significance. The first theme is ‘To explicate the onto-epistemologic nature of inditation theory’ (p. 279), second ‘To describe and evaluate the inditation balance’ (p. 283), third ‘To explore, explain and evaluate methodological approaches’ (p. 284). The ‘Chapter summary’ (p. 284) briefly summarizes the chapter and harvests the main conclusions.

A final ‘Epilogue’ (p. 286) provides personal and partly surprising reflections regarding this journey, as I have harvested some ‘crops’ that I did not expect to ‘earn’. However, this final reflective chapter is followed by the ‘References’ (p. 289) and ‘Appendices’ (p. 302), containing a ‘Glossary’ (p. 303), followed by four ‘Autoethnographic field notes: Examples’ (p. 310). Subsequently, there are three ‘Phenomenological reflective and reflexive notes: Examples’ (p. 321), followed by ‘Contemplative visualizations: Examples’ (p. 330). Furthermore, there is supplementary information regarding the ‘Interviews’ (p. 343) and, finally, ‘Gemini’s result for ‘inditation’ on 11th April 2024’ (p. 347).

1.9 Chapter summary

This first chapter serves as an ‘Overview of this study’ (p. 1). It sets the stage in the ‘Introduction’ (p. 1), serves as a guide and provides orientation regarding the dissertation by outlining the ‘Rationale’ (p. 4), the ‘Research question and objectives’ (p. 7), the ‘Research methodology’ (p. 14), the ‘Significance and contributions’ (p. 16), describes the ‘Limitations’ (p. 9), states the ‘Ethical considerations’ (p. 18) and delineates the ‘Organization of the study’ (p. 19) of the following chapters.

To provide a first description of something to HARVEST—and it might be odd that harvesting seem to come before seeding. This is not the case. This introductory chapter summarized the field on which the seeds grew, provided information about the weeding work, and collected the harvested knowledge in form of an overview of the research project. This introductory chapter briefly states that the process of

seeding, weeding and harvesting regarding this research project was successful. The research question and objective are answered, which means that knowledge was harvested, as shown in the ‘Conclusions’ (p. 267). The harvested knowledge contributes to theory (p. 272) and methodology (p. 276), contains recommendations for practice (p. 277) and policy (p. 278) and might serve as the seed for future research (p. 278). In the ‘Epilogue’ (p. 286), I describe some of the insights I have personally and sometimes surprisingly ‘harvested’.

As outlined in the previous part ‘Organization of the dissertation’ (p. 19), the following chapters address and answer the research question and meet the research objectives (p. 7). The following chapter ‘Methodological framework’ provides a detailed understanding of the research methodology underpinning this research.

2 Methodological framework

2.1 Introduction

This introduction provides an overview of the methodological approach and discusses the methods employed, which will be expanded on in the following sections. The introduction is followed by the description of the methodical approaches used, starting with the ‘Literature review approach’ (p. 27). The methodological approach includes first-person and second-person inquiry and is aimed towards third-person research and practice. Reason and Marshall (1987) suggested the need to “move through the ‘not knowing’ which typically initiates enquiry into a knowing which is both grounded in personal experience and relevant to wider communities of action and knowing” (p. 125). They wrote: “All good research is *for me, for us, and for them*: it speaks to three audiences” (p. 112) and explained:

It is *for them* to the extent that it produces some kind of generalizable ideas and outcomes [...]. It is *for us* to the extent that it responds to concerns for our praxis, is relevant and timely [...]. It is *for me* to the extent that the process and outcomes respond directly to the individual researcher’s being-in-the-world. (Reason & Marshall, 1987, pp. 112–113; emphasis in the original)

I expect the research to be helpful for my own organization, so it is ‘for me’. Additionally, this research is *from me*. It could be ‘for us’. ‘For us’ would suit if this ‘us’ means humanity or society. I do not necessarily need to participate in *your* research. It could be *for you* as the reader and *for you* in the meaning of ‘for them’. The contributions seem to unveil universal structures to be applied in processes from making up an idea to composing an artefact. Torbert (1998) introduced the expressions “first-, second-, and third-person research and practice” regarding “a process that is altogether unknown to most scholars and practitioners, though it has been known, partially and distortedly, by some ever since ancient times” and that occurs in “transformational” processes integrating “personal, interpersonal, and wider organizational and social change” (p. 222). Reason and Torbert (2001) distinguish “first-, second-, and third-person research and practice” as follows:

“First-person research/practice skills and methods” focus on the researcher’s “ability to foster an inquiring approach [...] to act awarely and choicefully, and to assess effects in the outside world while acting” (Reason & Torbert, 2001, p. 17) and “addresses the ability of a person to foster an inquiring approach to his or her own life” (Reason & Torbert, 2001, p. 1). The first-person methods are ‘Autoethnography’ (p. 32), ‘Phenomenology’ (p. 35) and ‘Contemplative visualization’ (p. 40). “Second-person research/practice starts when we engage with others in a face-to-face group to enhance our respective first-person inquiries” (Reason & Torbert, 2001, p. 20). The second-person method involved interviews (p. 56). “Third-person research/practice [...] shows us how we can not only theorize and research about large scale social change” (p. 29) and “asks how we can establish inquiring communities which reach beyond the immediate group to engage with whole organizations, communities and countries” (Reason & Torbert, 2001, p. 1). The third-person research ‘for you, us, them’ relates to the ‘Recommendations for practice’ (p. 277) and the ‘Recommendations for policy’ (p. 278).

Three ‘First-person research’ (p. 30) approaches—‘Autoethnography’ (p. 32), ‘Phenomenology’ (p. 35) and ‘Contemplative visualization’ (p. 40)—were employed. As autoethnography and phenomenology are descriptive approaches and not appropriate for contributing to theory, the new method of contemplative visualization serves for constituting a theory, namely, in its first methodical application, inditation theory. As this combination of methods might be uncommon, a reflection on ‘The interconnectedness between the first-person approaches’ (p. 52) concludes the part of the first-person approaches, before moving on to ‘Second-person research: Interviews’ (p. 56). In the part dealing with the interviews, I describe the ‘Search for interview partners’ (p. 57). The ‘Interview partners’ (p. 57), for example, provide information regarding their professional background. The ‘Interview process’ (p. 59) is outlined. The ‘Process of analyzing the interviews and synthesis’ (p. 60) and ‘Issues of trustworthiness’ (p. 60) was provided. The ‘Interview interpretations’ (p. 60) stated that excerpts from the interviews are woven throughout the thesis. The ‘Method for

analyzing and interpreting metaphors' (p. 61) emerged from the interviews because of the use of metaphors by both the interview partners and myself. I was interested in identifying themes to achieve a more comprehensive understanding of the metaphors' significance. Subsequently, the 'Method of the conceptual redesign regarding 'to indite'' (p. 63) was provided in this chapter. Finally, the 'Chapter summary' (p. 67) concludes this chapter.

The following section outlines the approach for the literature review, followed by the methods, as outlined in the organization of the chapter.

2.2 Literature review approach

The literature was reviewed in an inquiring, narrative, theme-structuring, and ongoing way throughout the research project. Two approaches to reviewing the literature were relevant for this research: Gruner and Minunno (2023) proposed 'theorizing across boundaries' by conducting a 'breakout' literature review, while Breslin and Gatrell (2020) used a miner/prospector approach.

Gruner and Minunno (2023) describe three stages. First, to "[i]dentify and review a target domain" (p. 4), second to "[e]xplore source domains and juxtapose knowledge" (p. 6), and third to "[e]valuate and articulate insights" (p. 7). The three stages are described as follows. The first stage "is about setting the foundations for breaking free of existing knowledge shackles by first understanding and defining them" (p. 6). They write regarding the second stage: "Critical deliberation, comparing, and thinking about assumptions and understandings as they differ between domains are critical at this stage" (p. 7). The following passage suits this inquiry: "Scholars may also encounter some discomfort when venturing beyond the boundaries of their expertise" (p. 7). For example, the natural sciences are beyond my boundaries of expertise. "To simplify this process, thought experiments can help translate source domain knowledge into initial, potentially generative insights" (p. 7). The thought experiments did not find their way into this research ('Suggestions for future research', p. 278). "Our model proceeds from the premise that inspiration is essential for theory-generative insights to emerge from literature reviews" (p. 11). The

literature review, as an ongoing process, was necessary for this research to develop inditation theory. The structure of the literature review evolved over time. I decided to structure the literature thematically and craft an argumentative structure. The fluency process (p. 124) provides a thematically-oriented overview of the literature, combined with excerpts from the interviews and my notes. The inditation process (p. 191) presents an argumentative structure (a ‘golden thread’). That is, relevant topics (‘knots or hinges’) are clustered along the line of an argument.

Breslin and Gatrell (2020) described the “metaphor of a miner-prospector continuum, which allows review scholars to identify approaches taken in literature reviews to develop theory” (2020, p. 1). This inquiry follows a ‘prospector’ approach.

Authors can choose a miner approach, adopting the norms of the discipline and carving out their contribution, while prospectors might choose to view existing literatures as a launch pad for future endeavors, challenging, disrupting, or circumventing established disciplinary norms and assumptions. (Breslin & Gatrell, 2020, p. 23)

The ‘miner-/prospector’ metaphor helps understand the nature of this literature review. A relationship can be seen to Clayton Christensen’s work on disruptive innovations. His work has an inspiring character for this inquiry (Christensen, 1997b, 1997a, 2006; Christensen et al., 2013; Christensen & Euchner, 2020). ‘Miners’ “may be perceived as lower in risk” (p. 23). These kind of researchers “seek to explore and exploit under-researched areas within a domain of knowledge, prospectors set their sights beyond existing mines” (p. 15). ‘Prospectors’ could “face an uphill battle as they seek to make bridges between disciplines” (p. 23). This kind of researcher “aims to identify new lines of inquiry across and between domains and disciplines [...], proposing new ideas for understanding organizational phenomena” (p. 15). The authors worked with the metaphors ‘miners’ and ‘prospectors’ and focused on literature reviews for research papers while also reflecting on the behaviour of reviewers of research papers.

We identify eight strategies located on a continuum ranging from miners—who position their contributions within a bounded and established domain of study alongside other researchers—

to prospectors, who are more likely to step outside disciplinary boundaries, introducing novel perspectives and venture beyond knowledge silos. (Breslin & Gatrell, 2020, p. 1)

The ‘prospectors’ approach and ‘knowledge silos’ in particular connect to this work. Communication could build, connect and interweave disciplines. Siloic thinking is a boundary-oriented way of thinking. For example, disciplinary boundaries distinguish between the ‘beyond’ and the ‘inside’ of their particular area. Using specific, consistent expert language, which means using terms that are related to one’s discipline and might not be understood by people in another discipline without further explanation, might be helpful to communicate precisely and effectively in one’s own discipline. It could be helpful to cohere with other disciplines to communicate and collaborate in order to contribute relevant knowledge to society if the knowledge is shared in such a way that members of other disciplines understand the message. Unfortunately, disciplinary silos include terms that have different meanings in different disciplines. I try to use as little ‘silo language’ as possible. However, there *are* specific terms in different disciplines. Thus, critical and relevant terms are identified and explained in the ‘Glossary’ (p. 303).

Breslin and Gatrell (2020) have outlined “three core features of a review—transparency, inclusivity, and criticality—which apply to all approaches across the miner-prospector continuum” (Breslin & Gatrell, 2020, p. 3). Being transparent means “review authors are thus clear about the background to their work and assumptions” (Breslin & Gatrell, 2020, p. 19). Regarding flow experience, it might be hard to find disciplinary boundaries because this phenomenon seems to have worked over centuries in different cultures. It is combined with rituals, play, learning, and creativity, though always in combination with living humans.

Inclusivity “allows reviewers to avoid a myopic selection of supportive scholars and works, which can strengthen the development of the paper’s contribution” (Breslin & Gatrell, 2020, p. 19). Instead of giving ‘myopic’ selections, themes were clustered. “In this sense, one must look back in order to look forward” (Breslin & Gatrell, 2020, pp. 19-20). Looking back means learning from the past and building on previous work,

which includes discussing and rejecting. The inclusion criterion supports positioning the work “within the existing body of research, both in terms of motivating the work and in terms of reconciling contributions back into that literature” (p. 20). The authors write, “the more comprehensive this inclusion criterion, then the more challenging it becomes to integrate the literature into a unifying framework” (p. 20). Clustering topics was challenging as there was research from various disciplines (inter- and trans-disciplinary, p. 105).

Criticality allows “critical assessment of prior work” (p. 20). Criticality could “motivate the contribution and, in addition, create the building blocks for the development of theory, as the authors identify gaps, connections, or insights that are molded into a new contribution” (p. 20). This approach encouraged composing the golden thread with its knots or hinges in the argumentative literature review. “The critical review thus sets out the departure point for future theorizing” (p. 20).

The literature review process was interwoven with the constitution of the theory, which happened almost in parallel. I have called the process of theory constitution ‘Contemplative visualization’ (p. 40) because it draws on reflection and visualizations in addition to autoethnography and phenomenology. Reviewing the literature was an ongoing process. The following section regards the methods used and developed in the first-person research.

2.3 First-person research

In the case of ‘first-person research’, three approaches were used. ‘Autoethnography’ (p. 32), ‘Phenomenology’ (p. 35), and ‘Contemplative visualization’ (p. 40). The approaches are briefly outlined in this part as an overview. Before the overview begins, an approach regarding the first-person perspective is relevant in terms of mentioning the understanding of the ‘self-as-subject’ and ‘self-as-object’ of this research. Gallagher (2022) provides an example:

I am not only the person who is using the first-person pronoun, but also, and more basically, I am the person who is looking in the mirror—I am the *perceiver*, even if I am not the *perceived* in

this case. To *be* the perceiver (the self-as-subject) is clearly more than to be perceived (the self-as-object). (Gallagher, 2022, p. 35; emphasis in original)

The approach of the ‘self-as-subject’ and the ‘self-as-object’ is relevant for this research because I perceive myself as an embodied subject and might perceive other people as human bodies walking around—as objects. By analogy, resonance and empathy, someone might realize that another human ‘object’ could also be a ‘subject’. Vincini and Gallagher (2016) and Nakamura and Roberts (2016) discuss the ‘hypo-egoic component of flow’. Further discussion regarding ‘identity’ is provided in a book chapter (Posselt, 2023b). I also point toward future research (p. 279) as ‘identity’ relates to the onto-epistemology of inditation theory and begin with the overview regarding the first-person research in the following paragraph.

There are three first-person approaches employed in this study: autoethnography, phenomenology and contemplative visualization. The latter is a new method, aimed at constituting a theory.

First is the method of ‘autoethnography’, which situates the researcher in a specific social environment. Autoethnography is a method used in the social sciences. I started with this method and was interested in recollecting and describing events regarding flow experiences in relation to other individuals, such as those in a group. I have added four examples of autoethnographic field notes in the appendix: ‘Flow in a team or group’ (p. 310); “Anti-flow” in an organization’ (p. 311); ‘Decision-making based on resistance’ (p. 314); ‘Doing a firewalk’ (p. 317).

The second method, ‘phenomenology’, is used to study the phenomenon of flow as it appears. Phenomenology is a method employed in philosophy. I have employed phenomenology for REFLECTIVE or REFLEXIVE thought processes to describe and reflect on the characteristics of an experience. In the appendix, there are two reflective notes and one reflexive note. They have a phenomenological character because they deal with processes relating to consciousness. The two reflective notes regard ‘Flow experiences’ (p. 321) and ‘The act of remembering’ (p. 322). The reflective notes are descriptive in character. However, they are intended to

understand the characteristics of an experience. The reflexive note was taken during the process of performing a calligraphy as close to the experience in time as possible: I wanted to capture the experience of flow and specifically the ‘jump’ or ‘switch’ into flow: ‘A reflexive note: Writing as an immersive experience’ (p. 324).

I have called the third method ‘contemplative visualization’ because I work rather naturally with visualizations. Autoethnography and phenomenology work is done by writing a contribution consisting of text. I am used to expressing thoughts through various visualizations, and writing is *one* of them, because I have a thought, write a text, see the written text in front of me and reflect on the text. Sketching is a visual method: I have a thought, sketch it and reflect on the sketch. Sometimes, it makes sense to express a thought, perhaps a metaphor or analogy, through drawing a fast sketch; sometimes, a diagram is appropriate. I realized that it is the same process when I write, draw, or design something: after a while, I need some distance before heading back to work when there may be a fresh view of the work. Writing is a method for expressing a thought. Drawing could be used to express a thought through an illustration, a sketch or a diagram. Both writing and drawing are learnt skills. I relate the method to contemplation and VISUALIZATION, so I called it ‘Contemplative visualization’ (p. 40) and used it for theory constitution.

The three first-person approaches are outlined in the following parts. The section closes with a reflection on these three first-person approaches to depict the ‘The interconnectedness between the first-person approaches’ (p. 52).

2.3.1 Autoethnography

This part section starts with the method, describes the process, and finally reflects on the interpretations. In the ‘Handbook of Research Methods for Studying Identity in and Around Organizations’ I contributed an introductory chapter regarding the method of autoethnography with the question ‘Who am I when I am in flow?’ (Posselt, 2023b). The book chapter describes the method and provides an example of autoethnography that is focused on identity. This book chapter complements this research. This part on autoethnography provides an overview related to this inquiry.

To briefly summarize, autoethnography is a first-person approach in qualitative social research “defined as a form of self-narrative that places the self within a social context. It is both a method and a text, as in the case of ethnography” (Reed-Danahay, 1997, p. 9). A history of the term’s appearance and the emergence of the method is provided by Adams et al. (2017). Sparkes (2020) writes from a reviewer’s perspective and provides an overview of several types of autoethnography. Winkler (2018) addresses practical and ethical issues. As researchers are able to contribute their perspectives, there is an inherited potential and chance *because* individual perspectives and experiences could raise awareness regarding issues on a global level. An autoethnographer is a member of the academe. The focus is on the researcher’s social embeddedness. Instead of generalizing (see GENERAL), the researcher describes specific own experiences in relation with other human beings.

In this paragraph, I describe how I have employed autoethnography. The autoethnographic field notes relate to social events with other humans. In the appendix, there are four examples of field notes with regard to social embeddedness in terms of the relationship with other people. I recollected and described the autoethnographic field notes regarding ‘Flow in a team or group’ (p. 310), an “Anti-flow” in an organization’ (p. 311), ‘Decision-making based on resistance’ (p. 314) and ‘Doing a firewalk’ (p. 317). I understand the field notes as an autoethnographic contribution because I focused on social embeddedness. For example, in the field note regarding the firewalk, where I focused on the social embeddedness, I described the experience with the focus on flow experience in the group. I did not ask the participants, though later I asked the facilitator in an interview (‘Interview partners’, p. 57) because I assumed that the facilitator of the firewalk might also have experienced something. At very least, the facilitator was a witness that this event had happened. Facilitators work with groups and teams. That I did not burn my feet while walking over hot charcoals might be a completely different phenomenon than flow experience—or not. No matter how we might call such a phenomenon: I was and still am impressed. Such a phenomenon might be related to flow experience, though not

necessarily. That was the reason why I then reached out to interview the firewalk instructor because she facilitates firewalks professionally and could also compare this group with others, while I experienced such an event ‘accidentally’ once—and walked twice during the event—and realized flow in the group of participants.

There are relationships between autoethnography and phenomenology. Esping (2010) pointed to phenomenological autoethnography and aspects that are relevant to this research. Over time, I gravitated towards phenomenology. This shift in focus coincided with a realization that this research’s complexity required another approach. During the research process, I came to a point where I experienced the ethnographical heritage as a burden (Maso, 2007; Posselt, 2023b) *because* of the social embeddedness. For example, I cannot find ‘all’. One could generalize by using an ‘all’, if the shared attribute of a set is well defined. For example, a generalization could be that all swans are white. What does ‘all’ regarding human beings and specifically regarding flow experience mean? An ‘all’ regarding human beings seems to identify some humans arbitrarily through an ascription or a prescription. Describing an experience is a way of stating my own point of view in relation to specific other human beings in or across a context, at a specific place, space and time. However, paradoxically, the characteristics of a specific phenomenon such as flow, could eventually be universally experienced through human consciousness, eventually not necessarily, though sufficiently, or gradually as an ability that could be trained. Although the phenomenon could be eventually experienced universally, some people could be more sensitive regarding perceiving the phenomenon than others.

Autoethnography is an excellent first-person approach regarding the general (‘Glossary’, p. 305), social embeddedness of a human being. I will use the method again if it suits the project. Nonetheless, regarding this research project, I was increasingly interested in the universal (‘Glossary’, p. 309) characteristics of the phenomenon of flow (p. 127). The following section focuses on the phenomenological approach of this inquiry.

2.3.2 Phenomenology

Phenomenology could be seen as a specific movement in philosophy (Blum, 2022). Wiltsche mentions, “[j]ust as there is more than one analytic method, there is no general agreement within the phenomenological community on what the phenomenological method precisely is” (Wiltsche, 2017, p. 342). Zahavi (2019b) points out: “phenomenology can be seen as a philosophical analysis of [...] different types of givenness” (p. 10). I outline relevant threads and perspectives regarding this research and then describe my understanding of its stance. There are different strands in phenomenology. “While Husserl’s transcendental phenomenology takes aim at the correlation between mind and world, Heidegger’s phenomenology adds the perspective of the phenomenon of being” (Larsen & Adu, 2022, p. 2). Zahavi points to meaning. “Phenomenology contends that consciousness is characterized by an intrinsic and underived intentionality, and would argue that meaning rather than causality plays a fundamental role” (Zahavi, 2019b, p. 23). Something sense-making and meaningful could be the reason—not the cause—whether to do something or not. “Rather than letting our predetermined theories decide what we can experience, we should let our theories be guided by the object of experience” (Zahavi, 2019b, p. 47). Burch (2021) opted for applied phenomenology as an interdisciplinary research programme. I understand the nature of this research as inter- and trans-disciplinary (p. 105). Trans-disciplinarity could be seen in a specific way in relation to phenomenology because phenomenology aims for universal characteristics such as themes, relationships and structures. There is, for example, research in phenomenology regarding management and organizations (Bancou et al., 2023). Van Manen points out that “to inquire into topics that are of concern to professional practitioners, contemporary phenomenological researchers may need to step outside the accepted limits of disciplinary methodologies” (van Manen, 2001, p. 852).

The approach, as a method, seems quite SIMPLE, as Sartre (2004) explained. He described the method, although he focuses on the phenomenology of an image:

We will leave the theories on one side. We want to know nothing of the image but what reflection can teach us. [...] The method is simple: produce images in ourselves, reflect on these images, describe them, which is to say, try to determine and classify their distinctive characteristics. (Sartre, 2004, p. 5)

Sartre's method is simple, though challenging to apply. To 'determine and classify' 'distinctive characteristics' of a phenomenon is hard to do, sometimes even impossible. For example, a phenomenon could be defined as something "that is shown, or revealed, or manifest[ed] in experience" (Blackburn, 2016, p. 359). Phenomena "are shaped by the nature of our cognitive faculties: it is because of us that things appear extended in space and time and causally connected" (Blackburn, 2016, p. 359). According to Gallagher (2022), "phenomenology begins with the description of the world *as experienced*" (Gallagher, 2022, p. 35; emphasis in the original). A methodical approach of phenomenology is 'epoché', also called 'phenomenological reduction'. This methodical approach means to 'bracket', to set aside judgement, and to identify bias in one's thinking by suspending assumptions or, as Zahavi (2019a) writes, by "carefully attending to the phenomena in their full concreteness, the importance of unprejudiced descriptions" (p. 272), and the avoidance of applying theories and models: "With the *epoché* you are also putting out of effect all theories that accompany the natural attitude" (Gallagher, 2022, p. 33; emphasis in the original). He adds, "in the PR [phenomenological reduction], I don't say that the apple *is* red, but that the apple *appears to be red*" (Gallagher, 2022, pp. 36–37; emphasis in the original). The epoché means to suspend judging as setting aside beliefs to describe an experience. It could even be helpful to practice the epoché in 'real' life as 'The contemplative pause as a real-life epoché' (p. 184). That means pause and reflection, which would be a crucial part of the fluency process (p. 124) while at the same time orienting and navigating on the inditation balance (p. 191). Gallagher continues that "[e]ach experience presents the apple incompletely, and this is an essential feature of the way we experience things" (Gallagher, 2022, p. 37).

While studying, a designer is usually trained in drawing, for example, to make a sketch as close to the apparent thing as possible. It means to realize that a shadow

might not always be somewhat ‘grey’ or that you do not need to draw a line around some things to show that it could be a set or group. Instead, for example, a shadow can appear to be blue or red. In drawing, one approach is to draw what one sees and not what one knows. Professional illustrators know about the challenges of drawing a glass, as there are reflections and shadows. Suppose you turn or move your head just a bit or even if you take too long—because the light changes—this ‘thing’ appears very different. Drawing is, like writing, a visual method to express and store knowledge. You could express something, and I could then say, yes, I understand something or could ask what you wanted to tell me, which could happen in writing as well. Writing is linear; drawing and painting could be nonlinear. It depends on what someone would like to express, what method might be suitable, and how ‘results’ are interpreted. That means we could choose the system. A ‘line’ could be ‘l’ (as in ‘love’), ‘I’ (as in ‘I would’ or ‘IV’), ‘1’ (as in a number 1,2,3’), ‘|’ (as the ‘vertical line’ or ‘Sheffer stroke’), ‘—’ (as the ‘EM dash’), see ‘Glyphs’ (p. 233). We have different meanings for systemic approaches. For example, it is helpful to *know* something about anatomy while drawing a human, and such knowledge seems to reach beyond a phenomenological approach. We cannot bracket our pre-understanding (p. 112) out. We could try to realize a bias. Knowledge about the skeleton is helpful in eliminating proportional ‘mistakes’ or ‘interesting’ perspectives if someone wants to draw (part of) a body. Likewise, if you see a beige dice with four greyish dots (while you do not see the other sides of the cube), you could expect—usually—three greyish dots on the opposite side. There might be routines, or rules, even ‘laws’ (‘Routines’, p. 230). The point might be that we relate things, decide and even judge. We distinguish something from something else. We seem to have a sense of order, and we can compose rules. We *cannot not* think, and we *cannot not* sense (although there might be exceptions). However, we can try *not to relate, decide, or judge*, and this is the meaning of the *epoché* to me. For example, one could try to avoid judging that ‘this’ is ‘better’ or ‘worse’ than ‘that’. It is just ‘there’ with its specific characteristics. To me, in such a way, the

epoché makes sense. It means to experience a phenomenon as it appears to be, and to describe its characteristics.

The method of ‘eidetic variation’ is, according to Gallagher “a form of conceptual analysis based on our imaginative abilities” (Gallagher, 2022, p. 39). It means to play in the imagination in order to clear an imagined thing from any clutter that does not belong to the thing’s nature. For example, you could imagine a cube as red or green and even turn it in your imagination. It would stay a cube, though you could play with the form as well.

Flow experience means to experience a phenomenon. “Van Manen’s description of the retrospective nature of phenomenological reflections is very apt in the exploration of flow” (Wright, 2016, p. 202). Furthermore, “any reflection upon a flow experience could only be achieved once flow had ended” (Wright, 2016, p. 202).

A ‘non-affiliated’ phenomenological stance, which “gives researchers the flexibility of selecting phenomenology-related strategies that are driven by the research question(s) and purpose” (Larsen & Adu, 2022, p. 119) suits this inquiry. Regarding the orientation within phenomenology, this research relates to Husserl (Hua X; Hua XXIII), Merleau-Ponty (2014) and the practice-oriented perspective of van Manen (2016a), while I acknowledge Zahavi (2019c), pointing to topics I also realized. Quarrels between practice-oriented phenomenologists and phenomenological philosophers (van Manen, 2019; Zahavi, 2019c, 2020) show a dilemma which Burch (2021) outlined. Zahavi (2019a) acknowledges:

Phenomenology also offers theoretical accounts of its own that can challenge existing models and background assumptions. The fact that phenomenology also has this non-philosophical relevance, the fact that it has served as a powerful source of inspiration for so many disciplines is part of its enduring value. (Zahavi, 2019a, p. 271)

Phenomenology *is* a philosophical approach, and this is its strength, which is to be maintained and defended. The sheer fact *that* a philosopher aims to question—well, almost everything—is part of the work of a philosopher. Philosophy focuses on theoretical, practical and aesthetical issues, thus relevant issues of humanity.

Phenomenology needs to be studied and practiced in terms of finding the right approach toward a specific phenomenon. Phenomena show complexity and one phenomenon differs from another. Thus, joining forces might be the *prima facie* task *at hand* to contribute *relevant* knowledge. At least, it is not the question of whether phenomenology would *need* practitioners, social or natural scientists. Instead, practitioners, social and natural researchers, *need* knowledge regarding philosophy, *and* if they are interested in studying a specific phenomenon, phenomenology might be a suitable approach.

In this paragraph, I briefly describe how I have employed phenomenology. This research started with recollections. Initially I did not know which of my past experiences might be significant or relevant regarding this research. From autoethnography I knew about taking field notes. So, I also wrote notes regarding phenomena. In the appendix, there are two reflective notes and one reflexive note: ‘A reflective note (excerpt): Conditions, characteristics of ‘flow’ experience’ (p. 321), ‘A reflective note: The act of remembering’ (p. 322), ‘A reflexive note: Writing as an immersive experience’ (p. 324). I have termed them reflective and reflexive because I needed to distinguish the distance in terms of time from the experience. The reflexive phenomenological note is aimed toward an almost just-in-time experience to capture the fresh experience as timely close as possible. The two reflective phenomenological notes are set out to recollect timely-distanced, memorized experiences—with the risk that the remembered experience might fade away over time and could include layers of interpretational thoughts.

From the beginning of this research, I have worked visually and did not realize that this way of working might be unusual as it is so natural to me. I understand writing as visualizing information. That means I express the content of this research by word sequences written in a digital document so that it can be published as a thesis. The following part outlines a new method for theory constitution: ‘contemplative visualization’.

2.3.3 Contemplative visualization

Both first-person research methods, autoethnography and phenomenology, were relevant to this inquiry. Both approaches make use of experiences and texts, such as the literature and taking notes, although they have different foci. The method of contemplative visualization derived from contemplating this inquiry. Contemplative visualization is a method for constituting a theory. This method is far beyond a visual description of a thing through, for example, a painting or an illustration. I understand writing such as notetaking, to be a method to visualize, store and communicate, and so ‘contemplative visualization’ evolved into a methodical approach integrating writing and other visualization methods, for constituting a theory. I have termed the method ‘contemplative visualization’ because, throughout the research, I immersed myself, contemplated, abstracted from empirical and theoretical information obtained as part of the literature review, the interviews and my experiences to understand the universal characteristics such as structures, themes and relationships that showed themselves more and more in the Gestalt that this theory contributes. It was a contemplative process that I identified as a methodological approach.

In this paragraph, I outline the idea of theory constitution *through* contemplative visualization. I illustrate and outline the understanding of ‘theory-development’ and describe the method of contemplative visualization. The researcher can accomplish the theory constitution *through* the method of contemplative visualization. The knowledge might correspond *with* the existing body of knowledge, for example, as expressed in the literature. However, such a body of knowledge could be challenged, which would then be an opportunity for further research. If new knowledge aligns *with* the experiential—embodied—knowledge of experts in their fields, it would also be a case for undertaking further research. Practitioners might address phenomena, for example, in organizational practice rather than in terms of underlying issues. Both ‘pure’ researchers and practitioners might carry severe biases with them as it seems impossible to avoid them as human beings. Carving out underlying issues could mean distinguishing problems from conflicts. The outcome of

a research project contributes *to* the body of knowledge, which could enhance the embodied knowledge *of* researchers and practitioners. We do not undertake research *for* practice. We undertake research *with* experts, and *by* practising, we do research. Theory constitution *through* contemplative visualization adds to the embodied (through learning and insights) and outlined (in the literature) body of knowledge *by* the researcher, who indites an artefact. Such an artefact could be, for example, a paper or thesis. Inditing is an *activity*. As a theoretical approach, inditation theory explains the relevance of conflicts in relation to the flow experience. The focus is on solo-, entre- and intra-preneurs ('inditers'). Inditers make up ideas and compose sense-making and meaningful artefacts *with* the people who need the artefact so that the artefact meets a need, such as belonging, trust, respect or acceptance. Inditation theory contributes the inditation balance (p. 247) as a tool to orient in an inditation process (p. 191), that is, into a process aimed at making up and composing inventions and innovations, so that teams might be able to orient themselves, and have more clarity on 'where they stand on the scale' to enable them to work more fluently towards achieving their goal. The inditation balance is aimed to be a tool for inditers and for managers, for example, to balance the process, ensuring that it runs smoothly and fluently.

There were 'rabbit holes'. These rabbit holes were relevant throughout the research process because they influenced decisions. I will describe the nature of these imaginary rabbit holes: they have a dendritic (p. 117) root structure. It meant delving into unknown areas, though it was a time-consuming part of the process of this research. Walking into a rabbit hole means learning something new. A few rabbit holes had a seemingly dead end: I did not know what to 'do' with the knowledge I had found. Some 'rabbit holes' provided an immediate breakthrough, like if you break through a wall and see the light. As this research's nature is intuitive and experimental (p. 116), one never knows what might be lurking around the next corner. Though, isn't it interesting to sneak beyond the corner? Beware! There might be 'dragons'. A "framework also contains a region forbiddingly marked 'The frontier.' It's like in

those old maps of the world, where the mapmakers wrote, ‘Here be dragons’ on the unexplored parts of the globe” (Strogatz, 2018, p. 11). The ‘dragons’, Strogatz mentioned, are a “symbol of the unknown” (Strogatz, 2018, p. 493). Such topics “lie at the limits of current understanding. The problems are very hard, because they are both large and nonlinear” (Strogatz, 2018, p. 11). Flow could be understood as a ‘nonlinear’ phenomenon (p. 171). However, the problem might be ‘hard’ and be in ‘flux’ because time seems to be an issue (p. 145), which also points to ‘The Janusian character of flow’ (p. 155). Research means going ‘beyond’ the already known and challenging boundaries. ‘Not known’ means unknown by the researcher and—presumably—not known by anyone. It is easy to challenge one’s knowledge, and this is no surprise: who knows everything? My knowledge is limited, though I can work on expanding my knowledge, and this is what happens by visiting such a rabbit hole. The relationship between something I did not know and something no one ever knew is noteworthy. You could, for example, indite an artefact, publish and distribute it. It could turn out that you have invented something brilliant, perhaps an innovation. ‘Inditing’ means navigating the inditation process (p. 191) of moving from idea to artefact fluently. That is, the inditation process funnels into the inditation balance (p. 247), balancing the process while moving forward and navigating by solving the issues on the way to the artefact through the fluency process (p. 124). Both processes, the fluency process and the inditation process, seem to be interwoven, like playing the cords or strands of an abstract rope-like process together. Both processes seem to funnel into the inditation balance (p. 247).

The theory development draws on Weick (1989, 1999). He proposed working with representations such as metaphors in organizational contexts, emphasizing “that theorists depend on pictures, maps, and metaphors to grasp the object of study” (Weick, 1989, p. 529). You might already have recognized that this theory employs metaphors (p. 215); ‘Method for the analysis and interpretations of metaphors’, p. 61; ‘Metaphor analysis and interpretation, p. 90). In practice, working with metaphors is extremely helpful, for example, for people describing their organization. Weick claims

that “[t]heorists have no choice, but can be more deliberate in the formation of these images and more respectful of representations and efforts to improve them” (Weick, 1989, p. 529). According to Weick (1989, 1999), metaphors “are one of the few tools to create compact descriptions of complex phenomena” (Weick, 1989, p. 529). Furthermore, he even defended the use of metaphors as relevant ‘tools’. “The fact that theory construction makes full use of representations is its strength, not its weakness” (Weick, 1989, p. 529). Theory CONSTRUCTION’s strength lies in its utilization of representations. Weick (1989) gives an analogy regarding the ‘tools’ of ‘wildland firefighters’ for theory development to drop the ‘heavy gear that slows their speed’:

If theorists drop their heavy tools of paradigms and monologues, they still retain the equivalents of survival gear. They still have intuitions, feelings, stories, experiences, awe, vocabulary, and empathy. Most of all, they still have their capacity for attentive listening. Once these resources are in place, *then* theorists can discuss what tools they should drop. (Weick, 1999, p. 804; emphasis in the original)

This research sought to ‘drop tools’ in terms of simplicity, inner consistency, and correspondence so that the theory could work in practice when it gets applied. Weick gives another example that seems typical for organizational research: “The close parallel between theory building and evolutionary processes can be illustrated with the example of marine navigation by radar” (Weick, 1989, p. 519). Metaphors serve as orientation tools and for ‘evolutionary processes’. So does the practice-oriented contribution of this thesis, the inditation balance, because it serves as an orientation-tool to navigate the fluency process and the inditation process.

Whetten (2002) “proposed a systematic theory-development process, or methodology, that draws heavily on graphical modelling techniques” (p. 64). He adds, “the body of knowledge should be organized, coherent and self-consistent” (p. 48). Furthermore, “that a body of scholarship should be both *complete* and *systematic*” (p. 47; emphasis in original). I understand knowledge as recursive. That means a body of scholarship may never be complete. There may always be something to add. The researcher might have an impression of completeness and might be satisfied, saturated or annoyed because of too many interviews with the same answers.

However, this may be due to boringly narrow questions. Consequently, knowledge might never be complete or saturated. The researcher, however, might well be saturated. Knowledge might work as a dendritic, recursive process. However, systematically organising and composing a body of scholarship is a suitable approach for researchers, and a research project is a limited undertaking.

Weick understands a theory to be constructed, and Whetten develops it. It seems that phenomena show characteristics that could *constitute* the basis for a theoretical approach. ‘To make up’ and ‘to compose’ are used with ‘to constitute’ (conceptual redesign, p. 74): I understand inditation theory itself as indited. While ‘to indite’ means the process from idea to artefact, ‘to constitute’ relates to parts that comprise an abstracted, theoretical framework around something that could be indited. Theory constitution through contemplative visualization means employing metaphors and various methods to visualize knowledge. During the theory constitution process, visualization was indispensable. As the visualizations happened during work on the research, I called them ‘contemplative’, as there were substantial reflective processes based on visualization by writing something down or using other methods to visualize knowledge. Contemplation significantly helped to abstract knowledge in a sense-making way. It was a process where I sought correspondence between abstract form, processes, parts and ‘base ground’, that is empirical knowledge. It was a fitting, puzzle-character, intuitive, heuristic reasoning and decision-making process, such as ‘this fits’ or ‘this does not fit’ (Cross, 2001) based on the literature, the interviews and my experiences.

Regarding visual methods in the social sciences, Prosser and Loxley (2008) and Banks and Zeitlyn (2015) provide visual methods in social research. The difference between ‘data’ visualization and contemplative visualization is that contemplative visualization reflects the constitutional, universal characteristics, while ‘data’ is generalized, constructed. A theory could explain or describe something (p. 120). ‘Contemplative’ means to think thoroughly about or ‘through’ an issue. I understand contemplation as connected to the epoché because to contemplate does not

necessarily mean to judge or decide because something that fits kinds of ‘clicks’ together as if it were magnetic. The process of contemplative visualization might seem messy, even chaotic—to a person other than the researcher. Things seem complex, even unidentifiable. For example, as I thought about former experiences while writing notes, I described my memories in my notes (in the appendix: ‘Phenomenological reflective note: The act of remembering’, p. 322). At first, I did not even know what might be relevant. I reflected on this process because I experienced it as ‘digging’ for past experiences, searching for relevant things. What ‘came up’ were imaginary thoughts of past experiences and metaphors. Sometimes, I searched for images in image libraries that best suited what I had experienced because the images helped to frame and reflect on the experience. The image was different from the experience, and I had to identify the difference. There is embodied knowledge such as practical experience, as I can apply the knowledge and abstract the method and a model by searching for this knowledge. The knowledge does not immediately cry out: ‘Here I am!’. I dig for it, and that is the contemplative part of the process. There are memories, certainly. There is processual, abstracted knowledge based on experience. Such knowledge such as kinaesthetic knowledge seems to be ‘ingrained’ or ‘embodied’: you know how to move your body to act, and if you are a master or even a virtuoso, you might direct your movements, which might relate to ‘flow and control’ because flow could not be controlled. It could be ‘directed’ as an interview partner suggested (p. 124).

Contemplative visualization includes not only pre-understanding (p. 112). Contemplative visualization means to work with embodied knowledge (Ellingson, 2006; Clark, 2008; Bartleet, 2013; Romero & Calvillo-Gámez, 2013; Clark, 2017), as well as with the literature and other methods. It is a corresponding and coherent process of comparing, distinguishing, structuring, and weighting, that is: balancing. Contemplative visualization happens as a process, both directly and indirectly. It would happen if I told you what idea I had in a one-to-one conversation. For example, through speech, I would then speak, you would listen, and vice versa; singing,

gestures, and bodily expressions such as dancing can be seen as direct visualizations. These are synchronous messages experienced as one-to-one communication. Humans have developed signs and symbols and even complex systems such as alphabets. Learning an alphabet and describing something in words might leave less space for interpretation, depending on how skilled the writer is. Historically, few people were able to write. Gutenberg made it possible to publish and distribute knowledge to a broader audience in Europe in the 15th century. Eventually, people were then trained to describe something in words and not just through images. Over time, people learned to draw characters and write words and manuscripts. Visualizations other than typographical notation were helpful, though expensive. Drawing an image is quite complex and requires observation skills, coordination abilities, and technical publishing knowledge. Today, printing and publishing letters and images in publications are relatively easy compared with the first letterpresses.

A tool (pen), as well as a medium (paper), are artefacts. A pen could be a tool for writing as well as a medium (in advertising, pens with company logos on them are media to make someone think of the company). If I were to describe an idea by using written words, as in handwriting or by using a technical device to draw or paint the idea, it would be indirect one-to-one or one-to-many. That is, there are tools such as a pen, paintbrush, ink, and keyboard, and a medium, such as paper, canvas, and digital devices. Graphic signs and symbols such as numerals, letters, and notes, constitute systems that serve to transfer knowledge, for example, an alphabet, formula, and musical notes ('Glyphs', p. 233).

Regarding a contemplative visualization process, there are two relevant thematic fields: 'collecting' and 'organizing'. I think of the process—metaphorically—as 'inhaling' and 'exhaling', because 'collecting' means contemplating gathered materials: thinking, focusing, identifying, and clustering salient themes and topics in a way that makes sense. Such a process seems similar to 'inhaling' something and 'digesting' contemplating it, while 'organizing' means structuring the themes of the inquiry toward a publication in a meaningful way. That is, 'exhale' in such a way as to

organize the outcome in a meaningful way so that someone else understands the content.

2.3.3.1 *Collecting*

Notetaking in the form of writing and visualization was ‘core’ to abstracting and constituting the theory. Notetaking and visualizing means clarifying and distinguishing something from something else and describing characteristics, parts and relationships. Notetaking is understood as preserving information. In ethnography, note-taking could take the form of field notes. Central to autoethnography are such field notes. I started writing field notes by recollecting experiences. Notes included summaries or chronologically-written memories aimed at capturing and reflecting on an experience or collecting a note as a reminder of an experience I wanted to reflect on later. These notes are crucial in making observations explicit, allowing the researcher to capture experiences through recall, done as promptly and closely to the experience as possible. The notes are stored in a digital file on my computer. I structured most of my field notes into three parts: ‘The setting (frame)’, ‘What happened?’ and ‘What was important?’. Additional notes included summaries or chronologically-written memories, aimed at capturing the nature of an experience. Excerpts of notes are interwoven throughout the research to provide examples.

There was a process of reflection and reflexivity that was noteworthy. By reflection, I recollected memories in field notes. Reflexivity means taking notes ‘on the fly’, done directly, so as not to forget an idea, metaphor, or concept. I have included excerpts from my notes and from the interviews in this chapter and the chapters regarding the definition (p. 70), the fluency process (p. 124), the inditation process (p. 191) and the inditation balance (p. 247) to give examples and clarify issues. The media for notetaking were paper (pads, sticky notes), my phone calendar, emails (drafts and or sent to my address) and a Word-file. I included notes in the Word-file, for example, to reflect on Csikszentmihalyi’s characteristics of flow experience. In the appendix, there is an excerpt of one such in the form of a ‘Phenomenological reflective

note (excerpt): Flow experience' (p. 321). These notes are valuable for reflecting on things that occur during a research process in addition to the written output, as the notes could incorporate hints about future research topics. The field notes support the research in the sense that I have a place in which to collect reflections. However, initially, I had no clue about *what exactly* to recollect in terms of relevance. As I found this process quite interesting, I reflected in a note on the process of recollecting an experience that is provided in the appendix: 'Phenomenological reflective note: The act of remembering' (p. 322). The experiences partly happened years ago. In another note, I reflected on the process of taking notes:

I took notes, handwriting them on sticky notes and pads so as not to forget a thought—which had the consequence of having many notes that I collected and brought into order. For example, I sometimes woke up at night and had something to write next to me. These notes, taken on notepads, sticky notes or my digital calendar, were ordered: 'consider for the thesis' and 'beyond the thesis'. (Notetaking UP)

Someone can see what was written and even remember things as being relevant snippets. For example, I took notes regarding flow experience as I immersed myself in performing calligraphy. It was an on-the-fly experiential description. It was possible to take notes during the process of performing calligraphy because such a process is constituted of sequences. I changed the writing tool and took notes with the time on a pad next to me. There is a gap in terms of time between the experience and the note: I experienced something and took a note regarding the experience of a change some seconds later. Taking notes did not bring me out of the process of performing the calligraphy. The process took three days, starting on the first day in the evening, continuing on the morning of the second and third day, and ending on the evening of the third day. In the appendix, there is the 'Phenomenological reflexive note: Writing as an immersive experience' (p. 324). An excerpt:

One thing was crucial regarding 'flow' experience as I remember and from my notes: I realized that I did not 'jump' high enough as I practised. I was as if there was a gap to overcome to reach 'flow' state, and another metaphor would be 'overflowing'. That was when I practised writing letters. The process did not work fluently. As it had been a while since I had practised calligraphy, I found seeing what I performed and produced annoying. (Notetaking UP)

The method of taking almost immediate notes on-the-fly was helpful because I had a fresh experience. A writer sees the written text, can reflect on it, and can proceed from there. A written text is an artefact. Writing is assumed to be crucial. For example, phenomenologist Vagle (2018) wrote, “writing, in all sorts of forms, can serve as another useful way to gather phenomenological material” (p. 97). Writing *is* crucial.

An approach that I consider supportive is that of Richardson. This researcher “latched onto the idea of *writing as a method of inquiry*” (Richardson & Adams St. Pierre, 2005, p. 960; emphasis in the original). That is, someone thinks while writing. “The researcher—rather than the survey, the questionnaire, or the census tape—is the ‘instrument.’ The more honed the researcher, the better the possibility of excellent research” (Richardson & Adams St. Pierre, 2005, p. 960). Richardson ‘latched’ onto the ‘idea of *writing as a method of inquiry*’, and I ‘latched’ into the idea of *visualizing as a method of inquiry*. The writing and visualization processes happened almost in parallel. Richardson finishes the part in the chapter with the words:

I know that when I move deeply into my writing, both my compassion for others and my actions on their behalf increase. My writing moves me into an independent space where I see more clearly the interrelationships between and among peoples worldwide. Perhaps other writers have similar experiences. Perhaps thinking deeply and writing about one’s own life has led, or will lead, them to actions that decrease the inequities between and among people and peoples that decrease the violence. (Richardson & Adams St. Pierre, 2005, p. 967)

Writing means reflecting on an issue. We can then take in the written word and reflect on it. That is, to write something means to put ideas in form, such as an alphabet or a formal graphic symbolic system. Someone else would put an idea (p. 199) into a mathematical formula. Another person might prefer to put an idea into musical notes. That is glyphs (p. 233). Using glyphs means to visualize. The artefact could be reassessed. That means thinking about a text, reflecting on a formula, hearing music, and realizing, for example, that a particular note might sound a bit awkward.

The following part points to methods for organizing content.

2.3.3.2 Organizing (Structuring)

Throughout the research, I have used mindmaps, sticky notes, conceptual sketches, collaboration tools, design software, as well as the manuscript of this thesis, to reflect on the topics and to organize, that is, structure, them in a sense-making and meaningful way to indite inditation theory, that is to make up and compose an artefact. An example from my field notes might show the processual and reflective nature of such a way of inquiry.

I constructed a model that looked like a quarter of a pie. It 'fitted' and made sense to me. What happened when I went from the 'quarter of the pie' to the circle? There was an idea like 'let's try this'. There was curiosity and playfulness. I tried it and THEN recognized that I had re-constructed a widespread model. That insight was like having reinvented the wheel. However, I would have constructed the circle even if I had never heard of the commonly-known model before. (Notetaking UP)

Reflecting on something can lead to thinking about the status quo and moving forward. If I see a text or a model, I realize what I could change.

Regarding software, I have tried NVivo® for structuring information, as it also works well in conjunction with Endnote®. I had overviews of terminological themes that became clearer, ordered, and consistent over time, though I then turned to visualization software for structuring themes and working on visualizations. However, I found both applications well suited to organizing research in order to have an overview of the sources at hand. I am used to working visually and decided to continue in a way that is particularly effective for me, perhaps due to personal habits. As I employ very different media, I have not found anything to organize all the different things in a meaningful way in one place that is smaller than my office.

I have used several software applications such as Microsoft Word®, Microsoft PowerPoint®, Adobe Illustrator®, and Adobe Photoshop®, as well as XMind® for mind maps and various images such as photos taken of a paper model prototype. I structured ideas and concepts in mind maps for broader overviews and organized more fine-granularly when ideas, metaphors, and concepts were more structured using vector-oriented software such as Adobe Illustrator®. For preliminary collections, I also used other software such as Mural®, a collaboration tool that allows for the quick

building of simple graphics and the addition of pictures for visualization. It was a flexible process that depended on the strengths of the programs and the stage of the research. For example, I used Mural® in the beginning, and Adobe Illustrator® throughout, and most of all, at the end, as the program allows for the design of diagrams of print quality.

Regarding prototyping, I have used methods that are common in user experience design, product design, and communication design, such as ‘wireframing’. That is a schematic or kind of blueprint such as a ‘Nullnummer’ (‘zero number’, as it is an original, unique layout that is not available on the market) in editorial design to lay out a scheme or structure of an artefact. Wireframing is also used in software development. For example, a method that is used to design user interfaces is paper prototyping (Snyder, 2003). This involves ‘low-fidelity prototyping’—constructing and building a paper model and is a method for rapid prototyping (Pernice, 2016). I have used prototyping methods for thought experiments. The thought experiments are not included in this inquiry (future research, p. 278).

The following section relates to ‘models’. While metaphors emerge in the imagination of a human, visualization happens with and through a medium. Visualizations can be shared so that everybody is able to see the same thing. A visualized metaphor could be seen as an artefact. That is, more than one person can perceive such an artefact. A metaphor can be visualized through a model or an image. The natural sciences draw on models and diagrams, as does the social sciences. Philosophy seems to hesitate to utilize visualizations other than words. There are relevant concerns regarding ‘models’, which are addressed below.

2.3.3.3 Models: Yes, or no? Yes, although...

In the ‘appendix’, there is a model, a visualized metaphor of the inditation balance, (p. 191). A concern by Wiesing (2014b) regarding the use of models is discussed in this section. His concern is helpful and could be employed to evaluate models. He points to the accusation of a model being a ‘myth’ as it is a construction. That is, not only ‘bad’ models could be seen as ‘myths’. *All* models could be seen as ‘myths’.

Models are methods of explaining and, as long as we are interested in working models, there is no reason at all why several models should not be engaged simultaneously, even if their contentions contradict one another. In fact we can only decide whether an explanatory assumption should be understood as a model on the basis of its usefulness as a method. (Wiesing, 2014b, p. 8)

Wiesing held this concern for philosophy. Visualization *is* helpful. A model could show the visualization of a complex formula. In management and other disciplines, models could be critically assessed by evaluating them. Wiesing provides helpful criteria for evaluating a model. The first criterion would be ‘usefulness’ (Wiesing, 2014b, p. 8). Additionally, he suggested ‘plausibility’, ‘explanatory force’, ‘accessibility’ or ‘practicality’ (Wiesing, 2014b, p. 16). The evaluation of the model of the inditation balance is a topic for future research (p. 278). These concerns are relevant, and one could bear them in mind when considering models.

In the following, concluding part of the first-person approaches section, I reflect on the interconnectedness between the three approaches used in this study.

2.3.4 The interconnectedness between the first-person approaches

While researching, I started with autoethnography which I found helpful. Autoethnography has an ethnographic heritage. Active voices of researchers could give a powerful ‘concert’ with relevant ‘solos’. Phenomenology is helpful as it focuses on the characteristics of phenomena. As I naturally work with a range of visualization methods to structure knowledge, such as sketching or mind maps, in addition to writing, I needed something other for this inquiry than a somewhat ‘pure’, descriptive autoethnographic or phenomenological, aimed at the characteristics of a phenomenon, approach. Autoethnography has a descriptive, interpretive, reflective approach with regard to the social embeddedness of the researcher. Phenomenology is an approach used to characterize a phenomenon as it appears to the researcher. My metaphor for the difference relates to swimming. If you, the ‘swimmer’ and researcher, change between having your eyes above the surface of the water (which relates to social relationships) to having them below the water surface (which relates

to consciousness), autoethnography primarily works above the surface, focusing on human interaction and the environmental, social embeddedness. An autoethnographer would focus on other people, for example, by describing the interactions and contributing evocative or analytic aspects (Anderson, 2006). The autoethnographer and phenomenologist would attempt to realize their own assumptions. The autoethnographer would probably challenge an assumption, while the phenomenologist would probably set the assumption aside by employing the 'epoché' by suspending or withholding judgement. A phenomenologist could work both under and above the surface, for example, by describing the experience to capture the characteristics of a phenomenon. Other people could be involved, though not necessarily. The phenomenologist would be interested in the characteristic nature of the phenomenon as it appears to be. For example, Husserl compared Brentano and Hume in a text. It seems that Husserl distanced himself from Brentano's position and eventually moved closer to Hume. Husserl translates Hume's 'vivacity' (P 6.13, Bea 28) as "Lebendigkeit" and utters dislike of the usage of the term "Intensität" (could be translated to 'intensity', my translation) by Brentano, as Husserl's text implies (Hua XXIII, pp. 94-95). Hume wrote regarding the 'imagination and affections':

The **imagination** and **affections** have a close union together. The **vivacity** of the former gives force to the latter. Hence the prospect of any pleasure, with which we are acquainted, affects us more than any other pleasure, which we may own superior, but of whose nature we are *wholly* ignorant. Of the one we can form a particular and determinate **idea**: The other we conceive under the general notion of **pleasure**. (P 6.13, Bea 28; emphasis in italic in the original, bold added)

Hume mentions 'vivacity' in this citation. This term is relevant to the inditation balance (p. 191) and might even suit as a term for describing the scale more thoroughly in the future (future research, p. 278). Merleau-Ponty (2014) is helpful as well. In his book 'Husserl at the Limits of Phenomenology' (Merleau-Ponty, 2002), for example, he discusses 'abyss or openness' (Merleau-Ponty, 2002, p. 52). Both Hume and Husserl were good observers. Husserl, however, focused more on consciousness, for example, regarding the imagination and flux of time. Both are relevant regarding flow as time

is experienced differently from linear time. I have included citations of Hume's work in the argumentative thread of the inditation process (p. 176).

I have used autoethnographic field notes for settings regarding my social embeddedness, that is, in relation to other people. I have used the method of notetaking as part of the phenomenology approach for making 'reflective' or 'reflexive' notes. That means, I have used reflective or reflexive notes for experiences where no other person was involved. An objection could be that all notes, ethnographic, autoethnographic or regarding a phenomenon, are reflective and they could also be reflexive, if they happen almost 'just-in-time'. Although in autoethnography the field notes relate to social embeddedness in relation to other people, while in the phenomenological notes, I focus on the characteristics of how the phenomenon might appear to me. Without any doubt, distinguishing an autoethnographic field note from a phenomenological note might sometimes even be impossible, as there seem to be some kind of a grey zone where boundaries might be blurry and hard to separate. However, both belong to first-person research. An autoethnographic field note includes the 'field' as the 'reality' around. While I do have a lively imagination, I must say that it would have been hard to imagine the settings of the field notes out of the blue. Without having been there, it would have been hard to describe the environment, the people around me, what they did and my experiences. As I *remembered* the experiences, thus, there is correspondence. For example, I *remembered* the firewalk instructor—and asked for an interview in support of this research. I recollected and described the experience by writing such an autoethnographic field note because I was in the field and then, much later, made a note ('Autoethnographic field note: Doing a firewalk', p. 317). I might not remember each and every detail, though roughly I am able to recollect the experience.

I have provided examples regarding the interconnectedness of the first-person approaches in the appendix. There are autoethnographic field notes, and phenomenological reflective and reflexive notes for the description of experiences through writing. The notes are descriptive in character. They were taken during the research

process in a Word-document I have exclusively used for notetaking: In the appendix there are examples of four autoethnographic field notes. The autoethnographic field notes relate to social events I recollected and described: 'Flow in a team or group' (p. 310), 'Anti-flow' in an organization' (p. 311), 'Decision-making based on resistance' (p. 314) and 'Doing a firewalk' (p. 317). The three phenomenological notes, two reflective notes and one reflexive note, refer to processes related to consciousness. The two reflective notes regard 'Flow' experience' as an excerpt on characteristics of flow experience (p. 321), and 'The act of remembering' (p. 322). However, they are intended to understand the universal characteristics of experiencing a phenomenon. The phenomenological reflexive note 'Writing as an immersive experience' (p. 324) was taken during the process of performing calligraphy, a form of hand-lettering. As I wrote anyway, I wanted to capture the experience of flow as close as possible in time. Specifically, I focused on the 'jump' or 'switch' into flow. Sometimes it is hard to put something into words—at which point other forms of describing or visualizing could be helpful. Both autoethnography and phenomenology worked well together with contemplative visualization.

That the three methods worked well is because they are all first-person methods having one thing in common: me. That is, the researcher. Autoethnography could be used for evocative descriptions, as well as for analyzing things. Phenomenology aims toward the description of universal characteristics regarding a phenomenon. However, both methods, autoethnography and phenomenology, are descriptive in their methodical approach. During the research process, I realized the limitations of the—empiric in its nature—autoethnographic approach. Due to the complexity of this research, it was as if I had to change a heavy (empirical) rope, comparable to an anchor chain, to use a light (theoretical) kite line to abstract from the empirical part of this inquiry and describe the universal characteristics by phenomenology—which is not used for crafting a theoretical model to handle or to explain the complexity needed to answer the research question 'What is inditation theory?' and to answer the research objective to explain inditation theory by defining

it, outlining the fluency process and the inditation process, and lastly to describe the constitution of the inditation balance. Thus, to handle complexity and to be able to work in an abstract, theoretical, kind of ‘pure’, universal sphere, I needed another approach and realized over time that I rather naturally work with visual contemplative methods, including the employment of metaphors. In all three methods, taking notes, writing, visualizing, reflecting, reflexivity was relevant. It turned out that the first-person methods and their combination was, for example, helpful regarding the interviews: if something was not clear or evident through contemplating a visualization, I had ideas regarding the questions in that I wanted to ask the interviewees to see what they thought of specific aspects. For example, one aspect I wanted to find out was, if the interview partners realized the ‘jump’ or ‘switch’ into flow experience, and what they have to say regarding this issue. In some way, all notes, the autoethnographic field notes and the phenomenological reflective and reflexive notes, contributed to the interviews, for example, in terms of a reality-check, and thus, to this study. Autoethnography and phenomenology are approaches which could be combined with contemplative visualization.

The focus of the following part turns from first-person approaches to a second-person approach: interviews.

2.4 Second-person research: Interviews

The interviews provided a ‘reality-check’ regarding the first-person approaches and gathered additional information. The “second-person research/practice engages a face-to-face group in collaborative inquiry” (Reason & Torbert, 2001, p. 1). To enhance the first-person inquiry, I sought interview partners. I was interested in the flow experience of facilitators who could describe how flow emerges in groups or teams because I wanted to understand their experiences. As individuals, they experience flow themselves while being alone, as well as while working with groups and teams. I adopt the view that a group consists of “two and more individuals who are connected by and within social relationships” (Forsyth, 2019, p. 3). Although there are thousands of interviews regarding flow experience, I decided to do even more.

These were seven semi-structured interviews. The interviews happened online and took between one and more than three hours with six interview partners. I interviewed one interview partner twice. All interview partners are facilitators except one. They are all between 40 and 60 years of age, three male and three female. The first interview happened in 2020, the last in 2022. I wanted to know about their experience of flow and what they see in working with organizational clients and participants regarding flow experience with a view to understanding whether there might be patterns and things that I have yet to see.

2.4.1 Search for interview partners

This research is related to organizational context, so I searched for interview partners who might work as trainers or facilitators with different groups and teams from several organizations. I knew four of the interview partners before I interviewed them and reached out to two others I had heard of.

2.4.2 Interview partners

There were three female and three male interview partners. One facilitator is a firewalk instructor, a specific kind of facilitator, and three facilitators are certified trainers for Nonviolent Communication (NVC), a method developed by Rosenberg (1983, 2015). Being a certified trainer (CT) shows a commitment that the facilitator follows the method and is able to teach the method. The certification is a statement of belonging to the 'Center of Nonviolent Communication' (CNVC). Four interview partners are mediators and integrate the method of NVC into their work. They also use various other methods and have developed their own methods. All have worked for organizations. Five interview partners work as consultants, and one is a meditation and yoga practitioner. All interview partners except one hold a master's degree, e.g., in psychology, education, or information technology. All interview partners each have more than 15 years of working experience. One interview partner lived at that time in Asia, one in the United States, two in Scandinavia, and two in Germany.

The following section provides a brief description of the interview partners' professional backgrounds:

R. is male, around 50, working in Asia. He has provided training worldwide for individuals and groups in small, medium, and large organizations.

I have a master's in psychology. I used to work as a psychotherapist for 12 years. I stopped because I experienced a burn out because I was working way more than was healthy for me and I was also believing I was a Superman and I didn't need support, which wasn't quite the case [...]. But for me, it was an ongoing communication training in which from one day to another, I was learning how to establish and maintain a connection in communication, very often with people who were very troubled and not inspired to openly connect because they were in so much pain or in fear. So, I'm very grateful and I think, you know, even though I stopped working as a psychotherapist, somehow the skills I acquired, they're mostly about creating a connection, and helped me a lot even then later on when working in organizations or with groups. (Interview partner R.)

He has more than 20 years of experience as a trainer, facilitator, and mediator. He holds a master's degree, is a CNVC-CT, and has written several books.

L. is female, around 50, from Scandinavia. She has worked worldwide, mainly in Western countries, and gives training in English and her mother language to individuals and groups in organizations.

Well I've worked in most European countries and I worked in the States and I worked in the Middle East and I worked in Asia and Australia. So, it's really all over depending on. Like this morning I woke up and I had two emails from Korea, and they wanted to buy the rights for two of my books. (Interview partner L.)

She has been a trainer, facilitator, and mediator for more than twenty years. She holds a master's degree, is a CNVC-CT, and has published more than twenty books.

B., is female, around 50, German. She has worked as a trainer, facilitator and mediator for small, medium, and large organizations. She studied education, worked as a teacher, and is a CNVC-CT and author. I was a participant in training settings and co-facilitator in some of her group trainings.

H. is female, around 50, USA. She has worked as a firewalk instructor and is the author of several books. She works with individuals and small, medium, and large

organizations. I was a member of a group of female entrepreneurs that did a firewalk in California with her as the instructor and her team.

D., is male, around 45, from Scandinavia. He has practised yoga and meditation for more than 20 years. This interview partner holds a master's degree and has worked in IT organizations.

C., is male, about 60, German. He has worked for organizations as a consultant and mediator. He holds a master's degree, is the author of several books and is an academic researcher.

2.4.3 Interview Process

In a personal conversation or via email, I asked potential interview partners if they would like to support this doctoral thesis by taking the time to interview via Zoom. I informed them that the interviews would be anonymized if they accepted. If they still showed interest, they received an invitation letter, interview questions, and a consent form that, for example, indicated that the interview partner could step back from the interview at any time during the interview ('Interviews: Informed consent form', p. 310; 'Interviews: Example of the interview questions', p. 344). As they agreed to contribute to an interview that gets recorded and transcribed, we also found a day and time to meet on Zoom for the interview. I informed the interview partners that the interview would be like a conversation among colleagues and that I would eventually skip one or the other question from the interview questions. They agreed to the procedure. An interview lasted between one and more than three hours. All interview partners offered to be interviewed again, and three recommended other interview partners they thought would be helpful regarding the research topic. I interviewed one interview partner twice (2 x 3+ hours) to gain more specific information. This second interview did not follow a structured interview plan. Instead, the interview partner and I had a deep conversation based on the first interview. I asked initial questions, and we had a reflective conversation about what might be relevant regarding flow experiences in organizations, groups and teams.

2.4.4 Process of analyzing the interviews and synthesis

The interviews were recorded on Zoom and stored on my password-secured computer in my office. I transcribed the interviews by using Sonix.ai ('Interviews: Excerpt of a transcribed interview', p. 346). I wanted to use NVivo®, a research software, to analyze the transcriptions, as I had planned to conduct the interviews in English. It turned out that three interviews happened in German. The interviews were printed out. I read them several times over a period of time, marking intriguing passages, taking notes about thoughts and ideas that came to mind, reflecting on what the interview partners had told me, and worked with mind maps and other visualization methods that helped me contemplate what the interview partners had said. I collected terms, structured categories and synthesized salient themes and patterns. As the literature review happened in parallel, there was an interaction between reviewing the literature and talking to the interview partners.

2.4.5 Issues of trustworthiness

During the interview process, I tried to unpack personal biases, first by structuring the interview questions and second by reflecting on the interview situation, questions, and answers. As I transcribed the interviews, I heard the audio and saw the video of the recorded interview and watched out for things that might be somewhat strange, such as gestures, longer pauses, and what happened during those pauses; for example, the interview partners sometimes seemed to think for a while before they answered. As the interviews happened anonymously, the interview partners did not have much reason to tell me different things than they had experienced. For the interview partners, the interview was an opportunity to reflect on their work, as some mentioned, and they became curious about themes and topics they do not often think about.

2.4.6 Interview interpretations

Excerpts from the interviews are interwoven throughout the research to give clarifying examples. While researching, and especially during the interviews, I became

increasingly aware that metaphors were incredibly relevant, so I decided to analyse such metaphors.

2.5 Method for analyzing and interpreting metaphors

I increasingly realized the relevance of metaphors, both in the first-person research methods and second-person research methods, because the interview partners used them. Additionally, they are widespread in the literature. For example, Csikszentmihalyi used the ‘flow’ metaphor because his interview partners repeatedly described the experience in such a way. Metaphors are relevant for contemplative visualization regarding theory constitution (p. 40). Weick also referred to the use of metaphors. There is additional content regarding metaphors (p. 215) as part of the inditation process (p. 191). In this context there is the relational focus of a metaphor in relation to the ‘knots or hinges’ of the argumentative ‘thread’ regarding the inditation process. The following paragraph describes the method for the analysis and interpretation of metaphors, while the ‘Metaphor analysis and interpretation’ (p. 90) applies the method and provides a summary and discussion of the understanding of a ‘metaphor’ in terms of this research (p. 99).

This paragraph expands on qualitative approaches for the analysis and interpretation of metaphors (Moser, 2000; Malvini Redden, 2017). Metaphors are figures of speech used to compare things and convey complex meanings. Metaphors can be helpful for qualitative data collection and analysis (Malvini Redden, 2017). Regarding the distinction of terms, a ‘metaphor’ stands for the content of an experience with something else, a ‘simile’ means something ‘is like’ or ‘as’ something else, and an analogy compares something with something different regarding reasoning to convince someone of something. An ‘analogy’ is more complex than a metaphor or a simile. An analogy can include both metaphors and similes. The focus here is on metaphors. I understand a simile as a variation of a metaphor. Thus, I refer to metaphors and include similes.

Gal (2022a) points to the ontological quality of visual metaphors. See ‘metaphors’ in the inditation process (p. 215). Metaphors are relevant for

contemplative visualization (p. 40) because a researcher may describe a metaphor through words, drawings or other expressions. For example, it is possible to search for images on the internet to find similar images that express what is sensed and meant. Metaphors are also relevant “applied research projects on knowledge management and knowledge cooperation, metaphor analysis is used to assess tacit knowledge and different actors’ perspectives in the work process” (Moser, 2000). In practice, it is common to work with metaphors, for example, to understand how employees interpret the identity of their organization. Moser mentions the use of metaphors “as a method of intervention in different firms and work teams to make tacit knowledge and actor perspectives accessible to conscious reflection and discussion” (Moser, 2000). Moser mentions that a “qualitative approach enables the analysis of metaphor use in context and understanding the function of metaphorical expressions in the context of a narrative text or in the context of a biographical reconstruction” (Moser, 2000). Moser mentions reasons for metaphor analysis: Metaphors “influence information processing”, “are reliable and accessible operationalization of tacit knowledge”, “are holistic representations of understanding and knowledge”, “are examples of automated action” and “it can be assumed that the use of metaphors is relatively free of self-presentation strategies”, yet “reflect social and cultural processes of understanding” (Moser, 2000). I see the ontological quality of metaphors, have searched for metaphors with an ontological and epistemological character, and have used the following metaphor analysis method. The person realizing a metaphor mentions that it just ‘comes up’. The metaphor is then realized and ‘put into words’ (see citation of an interview partner in metaphors (p. 215)). How did Csikszentmihalyi decide whether someone might have been in flow or not? He might have decided because he *knew* that something resonated, cohered and corresponded. The metaphor ‘flow’ stands for the experience of a phenomenon.

The qualitative analysis and interpretation of metaphors followed three steps. First, I need to recognize and collect a metaphor with an existential quality in a text, in the interviews, and in my own experiences and notes. Flow has an existential

quality as it relates to flourishing (p. 124). I have collected exemplary metaphors from the interviews, from my notes and from the literature. Second, I can characterize and organize the metaphor and possible meanings thematically. The characterization and organization can be included to help visualize a metaphor. Contemplative visualization (p. 40) stands in relation to the visualization of metaphors. For example, I made sketches or searched for images related to the metaphor. Third, I can interpret the metaphor.

Working with metaphors characterizes the nature of this inquiry, as can be seen in the chapter ‘Toward a definition of inditation theory’ (p. 70) in the section ‘Metaphor analysis and interpretation’ (p. 90).

The following part outlines the conceptual redesign method of the term ‘to indite’.

2.6 Method of the conceptual redesign regarding ‘to indite’

This section outlines the method of the conceptual redesign of the term ‘to indite’ to enable the definition of inditation theory. In this methodological part, the aim is to describe the method used to reintroduce and reconceptualize the term ‘to indite’. The concept of a ‘concept’ is widely discussed in philosophy, see concepts (p. 222) for the description and understanding of a concept.

This section is structured in three parts: First, the methodological approach of ‘conceptual engineering’ is briefly outlined and distinguished from ‘conceptual redesign’; second, the employed method ‘conceptual redesign’ is described; and third, specific sources of the conceptual redesign are stated. The following paragraph distinguishes the terms ‘conceptual redesign’ and ‘conceptual engineering’.

First, regarding a methodical approach for reactivating and safeguarding the term into active use, there is the philosophical approach of ‘conceptual engineering’ (Koch et al., 2023). It is understood as “[t]he activity or method of proposing [...] revisionary definitions, [and] the metaphysical reflection on it, has become known as *conceptual engineering*” (Koch et al., 2023, p. 589; emphasis in original). As this fits, the issue is, as is almost always the case, in the detail. I see three issues.

Firstly, this conceptual reactivation is understood as *redesign* and not as reengineering. Engineers are able to construct brilliant technical solutions. To design means to focus on the needs of people. Design means you do not need a manual to use something. It is humble as it steps back and does not even get realized. As it steps back, it also means that a safeguarding process is not normative. I describe and provide a framework someone *could* make use of. The term ‘engineering’ is too technical. Secondly, ‘to indite’ is an old term. It seems that conceptual engineering focuses on the contemporary and is aimed at the use of a concept. I consider the etymological development and use in the chronological context as relevant, because a concept seems to meander through time, and it could be described in different languages with the same or slightly different meanings and usages. The term ‘to indite’ was used in the English language in the context of writing, though, for example, its use in a psalm in the Bible could enhance the understanding of the term. The understanding of the term’s relevance indicates researching the term’s usage, development and meaning over time. In my understanding of the term, the semantic scope includes inditing *all* kinds of artefacts. Further exploration could be fruitful and may even change or clarify the concept that I provide in this section. Hence, I point to future research (p. 278). Thirdly and lastly, implementing such a reconceptualization would be beyond the scope of this research. That employing a term *is* feasible is something we can observe in industry where brands and identities are implemented as a concerted communication activity in a market. Implementation in the active language or even a further discussion of the feasibility of such an endeavour regarding this term is outside the scope of this research.

Second, while reading van Manen’s paper (van Manen & van Manen, 2021) and encountering the term ‘to indite’, I was struck by its potential. While I am not the term’s owner, I understand myself as a reactiver and safeguard towards the active use of the language. I would consider it an abuse of power, even a usurpation, to claim ownership or authorship of the term ‘to indite’. This term, not actively used in language and at risk of being confused with another, is still alive though relatively

dormant, occasionally stimulating a reader. The redesign of the term includes broadening the scope of the term's original use. It is worth noting that the term's 'original' use and understanding over the centuries needs to be clarified through future research (p. 278). Reactivating and safeguarding a term to be shared in actively used language takes time. I do not have the power or authority to 'activate' a term, and even safeguarding the term would include some form of power, so even a usurpation—exercising authority that someone does not have—is simply impossible. I point to the term and hope that someone employs it. As the term provides the name of this theory, a hint to 'branding' relates to establishing a product or service in a market. I am the author of inditation theory and the neologism 'inditation', *not* of the term 'to indite'. The neologism 'inditation' stands for this theory because I was struck by the term's relation to making up an idea and composing an artefact. As I picked the term up, I felt responsible for caring about it by thinking deeply about the Gestalt of this reactivation and safeguarding process so that people might want to use it in their active language.

I have called the methodical approach 'conceptual redesign'. This approach stands for the process of reactivating the term. Reactivating a term requires a strategic approach. Etymological and historical connections are addressed, and these connections are not meant as a fine-granular approach. There would be additional terms to distinguish, such as 'intentionality'. Thus, I point to future research (p. 278). Describing the characteristics and nature of a term's qualities and relationships enhances the understanding of a concept. A first attempt to distinguish the concept from other related concepts provided a book chapter as there was the opportunity to take a closer look in the context of entrepreneurial 'inditation'. The chapter of the book "On entrepreneurial brainchildren: The concept of inditation – towards a theory" is practice-oriented. The context of the book is creative entrepreneurship (Posselt, 2023a). The book chapter briefly distinguishes the noun 'inditation' from 'creation', 'ideation', 'intuition', 'inspiration', 'invention' 'innovation', and 'imagination'. Beyond the book chapter (Posselt, 2023a), the section that includes the conceptual

redesign (p. 72) distinguishes the concept of ‘to indite’ from related concepts. Both the book chapter and this thesis contribute to the clarification of the concept.

Within the conceptual framework and regarding the conceptual redesign, I have employed a feasible method to redesign the scope of the concept ‘to indite’. This research follows Huemer’s method to reconceptualize the term. Huemer (2015) writes, “[c]oncept formation thus does not require the formation of long explicit lists, nor does it require knowledge of any complete nature” (p. 72). Huemer’s “anti-conceptual-analysis lesson” (Huemer, 2015, p. 72) provides six steps to clarify concepts and to distinguish a term from related terms. The first step involves offering examples of the appropriate deployment of a concept, such as ‘to indite’. The second step involves distinguishing the category from related but distinct categories. It focuses on “distinguish[ing] the category in question from other categories that are related to but distinct from it” (Huemer, 2015, p. 72). The third step involves providing “verbal formulations that *approximate* the meaning of a target term” (Huemer, 2015, p. 73; emphasis in the original). The fourth step involves providing necessary or sufficient conditions for a concept’s applicability, even when a single set of conditions cannot be provided (Huemer, 2015, p. 73). The fifth step involves discussing the role of a concept in human life, such as ‘the new’, to clarify its relevance and implications (Huemer, 2015, p. 73). A discussion about the role the terms ‘to indite’, ‘inditing’ and ‘inditation’ play regarding ‘the new’ is given by which to clarify why the category the concept establishes or belongs to might be relevant, including further implications. The sixth and final step involves taxonomizing the concept’s referents, discussing its logical features, and examining other general features of the phenomenon to which it refers (Huemer, 2015, p. 73).

Third, the sources for the conceptual redesign are stated in this paragraph. The primary source of this thematic summary and distinction between the terms is ‘Merriam-Webster’. Additional sources describe a differentiation that the primary source did not include, and they provide supplementary information. Additional sources are: ‘Abused, Confused, & Misused Words by Mary Embree’ for ‘indite’

(Embree, 2013a) and ‘compose’ (Embree, 2013b); ‘Wordsense Online Dictionary’ for the etymology of the Old French word ‘enditer’ (WordSense, n.d.); ‘Random House Kernerman Webster’s College Dictionary’ for the terms ‘indite’ (N.N., 2010b), ‘intent’ (N.N., 2010a); ‘Collins Thesaurus of the English Language’ for the term ‘compose’ (Collins, 2002), ‘The American Heritage® Roget’s Thesaurus’ for the terms ‘create’ (Roget’s, 2014c), ‘design’ (Roget’s, 2014b), ‘invent’ (Roget’s, 2014a); ‘K Dictionaries’ for the term ‘design’ (N.N., 2013).

This section differentiated the approach of conceptual redesign from conceptual engineering. Huemer’s approach (Huemer, 2015) is employed in the ‘Conceptual redesign of the term ‘to indite’’ (p. 72). To reconceptualize ‘to indite’ and ‘inditation’ are steps ‘Toward a definition of inditation theory’ (p. 120) with a view to meeting the research objective ‘To define inditation theory’ (p. 7).

The following part provides the chapter summary, containing the summary of this second chapter on methodology, as well as harvested insights regarding this study.

2.7 Chapter summary

This second chapter provided the ‘Methodological framework’ (p. 25) with the methods employed in this study to explore the research question and the research objectives. The introduction (p. 25) to this second chapter provided an overview of the methodological framework. The introduction was followed by the description of the methodical approaches used, starting with the ‘Literature review approach’ (p. 27). Three ‘First-person research’ (p. 30) approaches, ‘Autoethnography’ (p. 32), ‘Phenomenology’ (p. 35) and ‘Contemplative visualization’ (p. 40) were employed. The new method of contemplative visualization serves to constitute a theory, namely inditation theory. A reflection on ‘The interconnectedness between the first-person approaches’ (p. 52) concludes the part of the first-person approaches, before moving on to ‘Second-person research: Interviews’ (p. 56). In this part, I described the ‘Search for interview partners’ (p. 57). The ‘Interview partners’ (p. 57), for example, provide information regarding their professional background. The ‘Interview process’ (p. 59)

was outlined. Details of the ‘Process of analyzing the interviews and synthesis’ (p. 60) and ‘Issues of trustworthiness’ (p. 60) were provided. The ‘Interview interpretations’ (p. 60) stated that excerpts from the interviews are woven throughout the thesis. The ‘Method for analyzing and interpreting metaphors’ (p. 61) emerged from the interviews as a result of the use of metaphors by both the interview partners and myself. I was interested in identifying common threads to gain a more comprehensive understanding of the metaphors’ significance. Finally, in concluding the chapter, the ‘Method of the conceptual redesign regarding ‘to indite’’ (p. 63) was provided.

What was harvested in this chapter? Even though a methodological chapter has more of a seeding character regarding the approaches for answering a research question and achieving research objectives of a research project, there are things to harvest. There were insights regarding the methods, and how they are interconnected in the methodology of this inquiry. It can be harvested that this research contributes a new method or even methodological approach for constituting a theory: contemplative visualization. As a first-person approach, the methodological approach points toward the skills and abilities of the researcher being immersed in the research, contemplating the issues through making them explicit through writing and other visual methods such as mind-mapping, sketching or wireframing. I even realized that writing is a visual method. Additionally, harvesting involves distinguishing the phenomenological notes into reflexive (timely close) and reflective (with more timely distance between the experience and the recollection). To harvest is, furthermore, that the methodical approach of combining the first-person approaches with the interviews provided a reality-check through the interview partners, which could be understood in terms of triangulation (the literature, first- and second-person approaches). There was some weeding. An interview lasted between one and three hours. As the questions were semi-structured and open, there was a fruitful and rich conversation—and so much information! I needed to be selective and decided to interweave relevant excerpts from the interviews as citations into parts of this inquiry. The interview partners used metaphors, which led to having a closer look at

metaphors in terms of clustering themes. I did not plan to focus on metaphors from the outset. The realization of the relevance of metaphors emerged during the research, especially while reflecting on the interviews and my own use of language to describe things that might be hard to describe using abstract terms. The methodical approach of the term ‘to indite’ builds on an existing approach. However, I distinguished the methodical approach from the technical ‘conceptual engineering’ and outlines for this inquiry a human-oriented ‘conceptual redesign’ for the reactivation of an almost forgotten term.

The following chapter is laid out to meet the research objective ‘to outline inditation theory’, and more specifically, to meet the first sub-objective ‘to define inditation theory’ (p. 7). The first section of the chapter provides an introductory overview.

3 Toward a definition of inditation theory

3.1 Introduction

This introduction contextualizes its significance and provides an overview of the organization of the chapter. The chapter is laid out to meet the first research sub-objective ‘to define inditation theory’ (p. 7). By meeting the three sub-objectives, that is, second, outline the fluency process and the inditation process, third, describe the constitution of the inditation balance, the main research objective, to outline inditation theory, is met. This chapter is of particular relevance as it is laid out in such a way as to answer the only research question of the thesis: ‘What is inditation theory?’ The research question is answered by providing a definition of inditation theory.

This chapter could be understood as a ‘seeding’ chapter, as it contains the definition of inditation theory, as well as the conceptual redesign of the term ‘to indite’, the metaphor analysis, and the characteristics of the nature of inditation theory. As noted earlier, each chapter summary at the end of a chapter in this dissertation contains some form of harvesting. So does the ‘Chapter summary’ (p. 122) at the end of this third chapter. Nonetheless, regarding the axiomatic character of the nature of inditation theory, the seeds might spread towards future research (p. 278).

In this paragraph, the organization of this chapter is laid out. This first section of the introduction is followed by the second section, providing the ‘Conceptual redesign of ‘to indite’’ (p. 72). The second section relates to the understanding of an idea (p. 199) and of concepts (p. 222) as parts, metaphorically termed ‘knots’ or ‘hinges’, of the process from an idea to an artefact as explored in the fifth chapter, through the inditation process (p. 191). The thread of the argument starts with an idea (p. 199) and ends with an artefact (p. 242). There are eleven ‘knots’ or ‘hinges’. In alignment with counting the parts of the chapters, the first knot or hinge is an ‘idea’. The sixth knot or hinge in the thread of the argument is concepts (p. 222). The term ‘to indite’ is relevant because the term stands for the whole process of making up an

idea to having composed an artefact. As the conceptual redesign shows, there is no other word or concept that could stand for such a process.

The third section of this chapter provides the ‘Metaphor analysis and interpretation’ (p. 90). This section is relevant because metaphors are interwoven throughout the research. Metaphors are significant regarding theory constitution through ‘Contemplative visualization’ (p. 40), as they could reveal tacit knowledge. The part regarding metaphors in the inditation process embeds metaphors in the thread of the argument. The third section relates to the fourth hinge or knot of the metaphors (p. 215) in the inditation process (p. 191) outlined in the fifth chapter. In distinction, the ‘Metaphor analysis and interpretation’ (p. 90) in this third chapter is laid out to interpret the relevant metaphors used by the interview partners, while the knot or hinge of the metaphors (p. 215) in the inditation process (p. 191) outlined in the fifth chapter is embedded and contextualized in the thread of the argumentative structure. The fourth section of this third chapter outlines what ‘The nature of inditation theory is...’ (p. 103) in delineating characteristics of this research. The nature of inditation theory is onto-epistemological (p. 104), inter- and trans-disciplinary (p. 105), practice- and theory-informed and -oriented (p. 112), abstract and topological (p. 113), intuitive and experimental (p. 116), and original and dendritic (p. 117).

The fifth section of this chapter provides a ‘Definition of inditation theory’ (p. 120). The provision of this definition answers the research question (‘What is inditation theory?’) as well as the first sub-objective ‘to define inditation theory’ (p. 7). Additionally, the fifth section of the chapter points toward the ‘Glossary’ (p. 303) in the appendix with additional definitions and explanations of relevant terms. The ‘Chapter summary’ (p. 122) at the end of this third chapter summarizes the content of the chapter and harvests the results of seeded knowledge and insights.

The following section, the conceptual redesign of the term ‘to indite’, interprets the related terms using Huemer’s six-step methodical approach.

3.2 Conceptual redesign of ‘to indite’

This second section applies the method of the conceptual redesign regarding the conceptual framework of the terms ‘to indite’, ‘inditing’ and ‘inditation’. The ‘Method of the conceptual redesign of the term ‘to indite’’ (p. 63) was described in the previous chapter of the ‘Methodological framework’ (p. 25). Huemer (2015, pp. 72–74) offers six-step methodological recommendations. Huemer’s six steps are applied in this section in terms of the conceptual framework of the term ‘to indite’. The first step is to offer examples of the appropriate deployment of the term ‘to indite’. The second is to distinguish the category from related but distinct categories. Third, to approximate the meaning of the term ‘to indite’. Fourth, to provide necessary or sufficient conditions for a concept’s applicability. Fifth, to discuss the role of a concept in human life to clarify its relevance and implications. Sixth and last, to taxonomize the concept’s referents, discuss its logical features, and examine other general features of the phenomenon to which it refers (Huemer, 2015, p. 73).

The following parts of this section provide the application of Huemer’s method.

3.2.1 First step: Providing examples

In the first step, examples of ‘to indite’ are given. The term ‘to indite’ can be seen as a transdisciplinary term that stands for the process of making up an idea and composing a new artefact, for example, a writer inditing a text or a musician inditing a composition.

‘To indite’ means ‘to make up’ or ‘to compose’. The term has endured and meandered through centuries. However, the old verb has fallen out of common usage. Nevertheless, the verb ‘to indite’ recently appeared in van Manen and van Manen (2021). They “use *indite* here to focus on the semiotic or writing practices that present the linguistic, methodological dimension to phenomenological thinking, inquiring, and writing” (van Manen & van Manen, 2021, p. 1078). This conceptual redesign of the term ‘to indite’ broadens the scope from idea to composing an artefact because the term stands for a process. I have called this process the ‘inditation process’.

The term's etymological root is the Latin 'indicere'. The term 'to indite' could be confused with the etymologically-related word 'indict', which means to charge with a crime (Merriam-Webster, n.d.-i). However, the original use of the term 'to indite' has not been completely wiped out.

Purcell (1685) and Handel (1727) composed the coronation anthems 'My Heart Is Inditing' for British Kings. The chorus is in the form of a psalm: "My heart is inditing a good matter: I speak of the things which I have made touching the king: my tongue is the pen of a ready writer" (*Bible King James Version Standard*, 2011, Psalm 45:1, emphasis in original). In the psalm, 'inditing' relates to the 'heart' that indites 'a good matter', eventually something beneficial. Inditing is also related to speech: 'my tongue'. Interestingly, the psalm relates the heart to speech. The 'tongue is the pen of a ready writer'. In this psalm, speech gets 'written' directly by a tongue. A metaphorical use seems appropriate, and a deeper analysis of the metaphor could be interesting. However, such a specific analysis is beyond the range of this research. 'I speak of the things which I have made touching the king' is also remarkable. There was an intention and fulfilment to 'touch the king'. However, this inquiry does not aim to discuss theological issues. Instead, this inquiry transports the term 'inditing' from—an obviously interesting—theological discussion—that could or even does happen regarding this word in the psalm—in the realm of entrepreneurship. Exegesis, the interpretation of biblical text and literary studies, is beyond the boundaries of this study. Within the scope of this research, this chapter presents a reconceptualization of the term 'indite'.

Additionally, Edgar Allan Poe used the term 'inditing' in the sense that Poe indited stories and poems.

Some Frenchman—possibly Montaigne—says: 'People talk about thinking, but for my part I never think except when I sit down to write.' It is this never thinking, unless when we sit down to write, which is the cause of so much indifferent composition. But perhaps there is something more involved in the Frenchman's observation than meets the eye. It is certain that **the mere act of inditing tends**, in a great degree, **to the logicalisation of thought**. Whenever, on account of its vagueness, I am dissatisfied with a conception of the brain, I resort forthwith to the pen, for the purpose of obtaining, through its aid, the necessary form, consequence, and precision. (Poe, 1846, emphasis added)

Poe described inditing as ‘logicalisation of thought [...] for the purpose of obtaining [...] the necessary form, consequence, and precision’. He considered inditing text by a ‘logicalisation of thought’ as an intentional act. His way of inditing was to write a text. Wittgenstein gave an example where the term ‘to indite’ is not explicitly mentioned: “I really do think with my pen, for my head often knows nothing of what my hand is writing” (VB 1980; 24e). He described: “Sometimes one sees ideas, as an astronomer sees stars in the far distance. (Or at least it seems so.)” (VB 1980; 66c), and “[t]he idea working its way towards the light” (VB 1980; 54c). Wittgenstein ‘saw’ an idea ‘in the far distance’ as ‘working its way towards the light’. He indited text, photographs, and a house to suit his sister’s needs.

The verb ‘indite’ appeared in van Manen and van Manen (2021, p. 1078), concentrating on ‘inditing’ text.

In the following part, I distinguish related terms.

3.2.2 Second step: Distinguishing related terms

The second step is to distinguish related terms. As the word ‘to indite’ is old, the focus of the conceptual redesign is on this step. This part provides, firstly, a clarification regarding a possible confusion with a related term and, secondly, etymological information regarding the term. Thirdly, this part is about distinguishing the term ‘to indite’ from related terms. This part might be boring because I distinguish many terms in relation to ‘to indite’. It seems relevant to capture the relevant terms, and I consider the terms relevant because they ‘lie’ along the process from an idea to an artefact. That is why the term ‘to indite’ is so helpful: You can use it to cover many terms at once. For example, one could ‘create’ an idea, ‘construct’ a proposal and ‘design’ a prototype of a product. However, the artefact was indited.

Firstly, the term ‘to indite’ could be confused with ‘to indict’. In ‘Abused, Confused, & Misused Words’ the word ‘indite’ is distinguished from ‘indict’: “compose or write, as a poem: She will indite an ode to the sunset. Not to be confused with: indict – charge with an offense; criticize: He tends to indict everyone of plotting

against him" (Embree, 2013a). The 'Wordsense Online Dictionary' addresses the possibility of confusing the words: "Usage: Indite and inditement are sometimes wrongly used where indict and indictment are meant: he was indicted (not indited) for fraud" (WordSense, n.d.). Both terms 'to indite' and 'to indict' are homophones; that is, they are pronounced the same, which might not be an overly good starting point for conceptually redesigning the term.

Secondly, seen from an etymological perspective, 'The American Heritage® Dictionary of the English Language' describes (N.N., 2016): "tr.v. in·dit·ed, in·dit·ing, in·dites; 1. To write; compose. 2. To set down in writing. 3. Obsolete To dictate. [Middle English enditen, from Old French enditer, from Vulgar Latin **indictāre* : Latin in-, toward; see in-2 + Latin *dictāre*, to compose, to say habitually, frequentative of *dīcere*, to say; see *deik-* in Indo-European roots.]" 'Random House Kernerman Webster's College Dictionary' provides a date of the approximate first use: "1325–75; Middle English enditen < Old French enditer < Latin *indicere*; see *indiction*" (N.N., 2010b). It seems the word was first used in the 14th century. The Old French word "enditer" points to "enditier" as an alternative, meaning "to dictate, to explain, to write down; to record in writing" (WordSense, n.d.). Regarding the reconceptualization, the usage of 'to explain' and 'to write down' and 'to record in writing' seems relevant because to record something in writing could also mean to make something explicit for others and store knowledge somewhere. In addition, the above description points to 'say habitually'. A habit could be seen as an action. The relation to a habit might be relevant because someone may not only indite something once, but compose or make up something frequently. Someone who indites could be termed an 'inditer' (Merriam-Webster, n.d.-i). 'Inditement' could be described as "the act of inditing or the process of being indited" (Merriam-Webster, n.d.-j).

Thirdly, to distinguish the term from other related words such as 'annihilate', 'ablate', 'anticipate', 'assemble', 'compose', 'construct', 'create', 'deform', 'design', 'destroy', 'form', 'ideate', 'imagine', 'innovate', 'intent', 'intuit', 'invent', 'make up', 'navigate', 'orient', 'reduce', 'transit'. Even though inditation theory offers an attempt

to distinguish related expressions, these terms could be researched in greater detail. For example, some terms could be seen in relation to existence regarding ideas (p. 199), metaphors (p. 215), and concepts (p. 215), such as ‘creation’, and ‘annihilation’. These are terms that relate to the inditation balance (p. 191). ‘Annihilation’ is part of Glasl’s conflict-stages (p. 177).

While ‘create’ and ‘annihilate’ might be opposites, the former seems to bring something into existence, and the latter seems to lead to non-existence. Both terms are relevant in the ‘Inditation balance’ (p. 191) because they are at either end of the scale. Also, they are tricky because they relate to ontology, that is, existence. It is a philosophical question whether a person, such as an inditer, might ‘create’ or ‘annihilate’ because both terms relate to existence. The following paragraph provides the suggestion that an inditer could create an idea because the idea is made up *and* that the inditer could not create an artefact because the inditer composes said artefact.

To ‘create’ means “to produce or bring about by a course of action or behavior[,] to produce through imaginative skill[,] to make or bring into existence something new” (Merriam-Webster, n.d.-k). Bringing something into existence in terms of ‘creating’ could be seen concerning life. I understand ‘create’ concerning ‘indite’ in that a human indites an artefact. Eventually, a human can *create an idea* because an idea is an onto-epistemological issue. That means the inditation process is an onto-epistemological process. A human *cannot create an artefact* because an artefact is an epistemological issue. We could design, compose, and construct an artefact because we use physical materials that are already ‘there’. For example, you have an idea for a chair (product). You design the chair using wood, steel, plastic, or other material. You might have an idea for a service. You compose the service by providing the best client or user experience. An idea—and this view could be traced back to Plato—would shine through in the chair and even in the service. An idea is different in its nature from an artefact. To ‘create’ seems to be related to life and being. An artefact does not live. An artefact could be indited. Such an artefact could be perceived. To ‘create’ and to

‘indite’ are not the same, although both bring something into existence that was not there before. Nonetheless, to make up an idea, if you will, to ‘create’ an idea, could be understood as a necessary part of the inditation process. For example, artists such as musicians, try to express what they sense and feel. For example, Aura Dione in the song: ‘Something From Nothing’ (Dione, 2009). Aura Dione sings about feelings, empty space, ‘making something from nothing’, merely ‘empty space’. Something, such as an idea, emerges. While Wittgenstein (see above) pointed to ‘ideas’, such as “an astronomer sees stars in the far distance. (Or at least it seems so.)” (VB 1980; 66c), and “[t]he idea working its way towards the light” (VB 1980; 54c), Dione ‘is filled with stars’. Again, there is metaphoric language (‘Analysis and interpretations of metaphors’, p. 122; ‘Metaphors’ in the literature review, p. 215). I relate ‘create’ to existence and life. However, I would rather avoid calling someone ‘creative’. For example, someone is not ‘creative’ if that person composed an artefact by copying an original idea. To indite an idea is characteristic of a human being. It is in our nature that we are able to indite artefacts.

The term ‘*annihilate*’ points to the extinction or liquidation of something from existence or reality; it makes sense to distinguish ‘indite’ from both words. To ‘annihilate’ means “to cause to cease to exist : to do away with entirely so that nothing remains[,] to destroy a considerable part [...] to defeat overwhelmingly : ROUT [,] to cause to be of no effect : NULLIFY [,] to destroy the substance or force of” (Merriam-Webster, n.d.-b). It is interesting that ‘annihilate’ also means “to cause (something, such as a particle and its antiparticle) to vanish or cease to exist by coming together and changing into other forms of energy (such as photons)” (Merriam-Webster, n.d.-b). It is a philosophical issue whether a human being could ‘create’ or ‘annihilate’. Both terms relate to existence. I relate the terms to future research (p. 278). However, a human could ‘ablate’, ‘reduce’, ‘deform’, ‘destroy’, or ‘transit’ something while inditing. That means to make use of already existing materials. However, ‘to create’ and ‘to annihilate’ seem to be relatively obscure. For example, you eventually could ‘create’ an idea. Though, how could you annihilate an idea?

In his book ‘Husserl at the limits of phenomenology’, Merleau-Ponty (2002) points to an “abyss or openness” (p. 52). Specific descriptions of the ‘edge’ and the ‘abyss’ could be helpful in understanding more precisely the nature and relevance of the ends. I also perceive the ‘abyss’ as a kind of “vertical” (p. 52). Though why? The inditation balance itself is more horizontal, cascading and dynamic. The ‘way up’ needs more energy than ‘downwards’ (future research, p. 278). Also, ‘acceleration’ could be relevant regarding time, for example, Rosa (2013). I understand the term, especially in relation to the fluency process (p. 124).

Related to ‘annihilate’ are the terms ‘*ablate*’, ‘*reduce*’, ‘*deform*’, ‘*destroy*’. To ‘*ablate*’ means “to remove or destroy especially by cutting, abrading, or evaporating” (Merriam-Webster, n.d.-m). An inditer could not ‘annihilate’. However, this person could ablate an artefact. For example, someone might delete text in a file or cut something into pieces.

To ‘*reduce*’ has some meanings such as “transitive verb [...] to draw together or cause to converge [...] to bring to a specified state or condition [...] to bring to a systematic form or character [...] to lower [...] to diminish in strength or density [or] in value [...] intransitive verb [...] to undergo meiosis [...] to become converted or equated” (Merriam-Webster, n.d.-v). It might be interesting to see a hint of ‘meiosis’ that could not be followed in this work. This might be another pointer to the natural sciences, especially to the logic of DNA.

To ‘*deform*’ means “to alter the shape by stress” (Merriam-Webster, n.d.-h).

To ‘*destroy*’ means “to ruin the structure, organic existence, or condition of” (Merriam-Webster, n.d.-e).

An inditer might ‘*anticipate*’, ‘*intend*’, ‘*navigate*’, and ‘*orient*’ toward an outcome. To ‘*anticipate*’ means “to give advance thought, discussion, or treatment to [...] meet (an obligation) before a due date [,] to foresee and deal with in advance : FORESTALL [,] to use or expend in advance of actual possession [,] to act before (another) often so as to check or counter [,] to look forward to as certain : EXPECT” (Merriam-Webster, n.d.-c). To anticipate is relevant for individuals such as

entrepreneurs, because this means playing with possibilities and choices and considering what might happen, expecting something in the future and not knowing at a particular point in time. To anticipate also means to plan as well as one can, and experience could be helpful in this context. For example, if someone plans an event, it makes sense to look at past events to anticipate the right amount of catering.

To ‘*intend*’ means “to have in mind as a purpose or goal : PLAN[,] to design for a specified use or future[,] SIGNIFY, MEAN b : to refer to[,] to direct the mind on[,] archaic : to proceed on (a course)” (Merriam-Webster, n.d.-f). The etymology of the word points to “Middle English entenden, intenden, from Anglo-French entendre, from Latin intendere to stretch out, direct, aim at, from in- + tendere to stretch” (Merriam-Webster, n.d.-f).

To ‘*navigate*’, beyond the meaning to travel or sail, the word has the meaning “to direct one’s course in a ship or aircraft[,] to control the course of : STEER[,] to make one’s way about, over, or through” (Merriam-Webster, n.d.-g). The etymology points to “Latin navigatus, past participle of navigare, from navis ship + -igare (from agere to drive) — more at AGENT” (Merriam-Webster, n.d.-g).

To ‘*orient*’ means “to direct (something, such as a book or film) toward the interests of a particular group[,] to set right by adjusting to facts or principles[,] to acquaint with the existing situation or environment[,] to set or arrange in any determinate position especially in relation to the points of the compass[,] to ascertain the bearings of[,] to cause to face or point toward the east[,] specifically : to build (a church or temple) with the longitudinal axis pointing eastward and the chief altar at the eastern end[,] to cause the axes of the molecules of (a fiber or material) to assume the same direction” (Merriam-Webster, n.d.-y). The etymology points to “Middle English, from Anglo-French, from Latin orient-, oriens, from present participle of oriri to rise; akin to Sanskrit ṝnoti he moves, arises, Greek ὅρνυναι to rouse, ὄρος mountain” (Merriam-Webster, n.d.-y).

Inditers *imagine*, *ideate*, and *intuit* an outcome. To ‘*imagine*’ stems from “Middle English ymagynen, borrowed from Anglo-French ymaginer, borrowed from Latin

imāginārī, verbal derivative of imāgin-, imāgō ‘representation, semblance, IMAGE entry 1’ (Merriam-Webster, n.d.-x). It means “to form a mental image of (something not present)[,] to form a notion of without sufficient basis” (Merriam-Webster, n.d.-x).

To ‘*ideate*’ means “to form an idea or conception of[,] to form an idea” (Merriam-Webster, n.d.-w), the word derived “from the Greek verb *idein*, which means ‘to see.’” (Merriam-Webster, n.d.-w). The Greek philosopher Plato established the link between sight and mind by basing his theory of the ideal on the idea of sight. According to Plato, a philosopher can discern an object’s ideal shape or state and can discern the object’s essential character. Early English usages of the words ‘idea’, ‘ideal’, and ‘*ideate*’ were all connected to Platonism; ‘idea’ was used to denote ‘an archetype’ or ‘a standard of perfection’, ‘ideal’ denoted ‘existing as an archetype’, and ‘*ideate*’ meant to create Platonic thoughts. Though ‘*ideate*’ is associated with ancient philosophy, the word itself first appeared around 400 years ago in English (Merriam-Webster, n.d.-w).

Regarding ‘*intuit*’, the dictionary is relatively brief. From a philosophical standpoint, there may ultimately be more to say. However, ‘*intuit*’ means “to know, sense, or understand by intuition” (Merriam-Webster, n.d.-a). ‘*Intuition*’ could be seen as “the power or faculty of attaining to direct knowledge or cognition without evident rational thought and inference[,] immediate apprehension or cognition[,] knowledge or conviction gained by intuition[,] quick and ready insight” (Merriam-Webster, n.d.-u). Inditers imagine, *ideate*, or *intuit* an outcome.

More specifically, I will also point to the related terms ‘*imagination*’, ‘*ideation*’ and ‘*intuition*’. Regarding the differentiation between ‘*intuition*’ and ‘*Anschauung*’, translations adapt the German ‘*Anschauung*’, for example, in texts by Kant or Husserl, into the English term ‘*intuition*’. However, ‘*intuition*’ seems to be similar to the German expression ‘*Intuition*’. The folk translation seems to work well as the meaning seems quite similar; for example, entrepreneurs such as Bill Gates and Richard Branson, and researchers such as Poincaré or Einstein, sometimes might have decided

on an outcome by intuition (Williams, 2012). Why the German ‘Anschauung’ is translated as ‘intuition’ in English seems confusing. I understand the meaning of the terms as different, and wonder how a non-native German speaker might even be able to understand the works of Kant or Husserl. For example, Kant used the term ‘intuitus originarius’ for a non-sensual Anschauung, German: ‘nicht-sinnliche Anschauung’, while the ‘intuitus derivativus’ is characterized as an Anschauung situated in time and space (Willaschek et al., 2021, pp. 1190–1191) and, by the way, Kant’s conceptual architecture is challenging to understand even for German native speakers. The concepts of an ‘idea’, ‘inspiration’, ‘intuition’, and ‘Anschauung’ could be worth further investigation because the terms might need to be distinguished fine-granularly in terms of their meaning. There might even be categories enveloping sub-categories outlined eventually by philosophers in their specific systems, and we need to be aware that each philosopher used words slightly or entirely differently from another philosopher.

Inditers ‘assemble’, ‘compose’, ‘make up’, ‘construct’, ‘design’, ‘form’. These activities could happen in the mind *and* by acting. Some inditers might like to try something out by composing something; others compose in their mind. However, what one composes in the mind might be very different when composed in ‘reality’. For example, if you are an inexperienced architect, the house you have composed in your mind might eventually have too few windows. In another instance, a musician could compose a song as described above. Such an inditer might have a melody in mind and play it, for example, on the piano, to hear how it sounds, and improve the melody while composing. Later, the composer-musician would play the piece differently from other interpreters as this inditer knows the original sound. A writer might delete some words while writing because other words might be more suitable. An interpreter would interpret the music of an inditer differently. Specifically, it is interesting how ‘far’ the interpretation could be from the original work to still count as an interpretation.

To ‘*assemble*’ is understood as bringing “together (as in a particular place or for a particular purpose) [,] to fit together the parts of” (Merriam-Webster, n.d.-t).

As ‘*indite*’ directly refers to the next word, given that it might be more relevant than other words mentioned. To ‘*compose*’ derived from “Middle English, from Anglo-French *composer*, from Latin *componere*” (Merriam-Webster, n.d.-s). The word means “to form by putting together[,] to form the substance of : CONSTITUTE” (Merriam-Webster, n.d.-s). Thus, to *indite* could mean to put something together or to form a substance of something. Also, the word ‘*compose*’ means “to produce (columns, pages of type, etc.) by composition” (Merriam-Webster, n.d.-s). Additionally, the word ‘*compose*’ means “to formulate and write (a piece of music)[,] to compose music for” (Merriam-Webster, n.d.-s). To *indite* means to produce something, for example, a composition. Furthermore, the word ‘*compose*’ means “to create by mental or artistic labor : PRODUCE[,] to practice composition (as of literary, musical, or typographical work)” (Merriam-Webster, n.d.-s). An *inditer* creates something by mental or artistic work. To ‘*compose*’ means “to deal with or act on so as to reduce to a minimum” (Merriam-Webster, n.d.-s). This is convincing as it means reducing something to a point that is necessary to ensure something is met, such as a need, an expectation, or an assumption. Additionally, ‘*compose*’ means “to arrange in proper or orderly form” (Merriam-Webster, n.d.-s). Thus, an *inditer* might arrange something in a proper or orderly form. In addition, the word ‘*compose*’ means “to free from agitation : CALM, SETTLE[,] composed himself[,] Life moves on, ... and one must compose oneself to meet it ... Rose Macaulay” (Merriam-Webster, n.d.-s). An *inditer* might work relatively autonomously.

The same goes for ‘*make up*’. The word has several meanings, such as “to form by fitting together or assembling[,] to arrange typeset matter in (columns or pages) for printing” (Merriam-Webster, n.d.-r). An *inditer* could form something by fitting together or assembling or arranging something. Another meaning is “to combine to produce (a sum or whole) [,] CONSTITUTE, COMPOSE[,] 10 chapters make up this volume” (Merriam-Webster, n.d.-r). Interestingly, ‘*compose*’ points to reduce

something, and there, to make up points to constitute or combine something to a sum or a whole. Also, to ‘make up’ means “to compensate for (something, such as a deficiency or omission)[,] make up the difference in lost pay” (Merriam-Webster, n.d.-r). Someone or something compensates for something, for example, a deficiency or omission. Eventually, it is also a need that might get met. There might be a difference, disparity or unevenness that gets compensated for or balanced. Another meaning points to “to do or take in order to correct an omission [such as to] make up a history exam : SETTLE, DECIDE[,] made up my mind to depart : to wrap or fasten up[,] make the books up into a parcel” (Merriam-Webster, n.d.-r). Another meaning is “to prepare in physical appearance for a role[,] to apply cosmetics to a : INVENT, IMPROVISE[,] make up a story b : to set in order[,] rooms are made up daily” (Merriam-Webster, n.d.-r). Regarding someone who indites, this could mean that the inditer does something in person and that this person might be able to improvise and might be used to doing something quite frequently, which could speak for some expertise. Another meaning of ‘make up’ is “to become reconciled” (Merriam-Webster, n.d.-r). This could point to bringing one thing into correspondence with another, such as making something consistent with another and eventually restoring or maintaining friendly relations. So, to become reconciled as an inditer might mean receiving compensation. The word ‘make up’ means “to act ingratiatingly and flatteringly[,] to make advances : COURT : COMPENSATE[,] make up for lost time” (Merriam-Webster, n.d.-r). This might also point to compensation for an inditer or that an inditer compensates for something. The last meaning points “to put on costumes or makeup (as for a play)[,] to apply cosmetics” (Merriam-Webster, n.d.-r). An inditer might want to look ‘good’, though, to set up something for a play might also point to a role that an inditer eventually plays, which points again to identity, eventually to a play with identity.

To ‘construct’ means “to make or form by combining or arranging parts or elements : BUILD[,] construct a bridge[,] also : CONTRIVE, DEVISE[,] construct a plan[,] to draw (a geometrical figure) with suitable instruments and under specified conditions[,] to set in logical order” (Merriam-Webster, n.d.-q). Someone who indites might construct

something such as a building, a plan, a play, or a study, with suitable tools and under specific conditions to set something in a logical order.

The word ‘*design*’ relates to the previous word as it also constructs something: “to create, fashion, execute, or construct according to plan : DEVISE, CONTRIVE[,] design a system for tracking inventory[,] to conceive and plan out in the mind[,] he designed the perfect crime[,] to have as a purpose : INTEND[,] she designed to excel in her studies[,] to devise for a specific function or end [such as] a book designed primarily as a college textbook [or] a suitcase designed to hold a laptop computer[,] archaic : to indicate with a distinctive mark, sign, or name[,] to make a drawing, pattern, or sketch of[,] to draw the plans for” (Merriam-Webster, n.d.-p). An inditer could design something, for example, a system, an inventory, a plan, a purpose, or a device for a new solution, such as a technical device.

To ‘*form*’ describes “to give a particular shape to : shape or mold into a certain state or after a particular model[,] to arrange themselves in the dancers formed a line[,] to model by instruction and discipline a mind formed by classical education[,] to give form or shape to : FASHION, CONSTRUCT[,] to serve to make up or constitute : be an essential or basic element of” (Merriam-Webster, n.d.-o). An inditer could give shape to something. Also, moulding something into a state might be relevant. This could mean to indite a prototype for something. Further, the verb to ‘*form*’ means to “DEVELOP, ACQUIRE [such as to] form a habit” (Merriam-Webster, n.d.-o). To form a habit relates to composing something as there was a relation to doing something quite habitually. Also, to ‘*form*’ means “to arrange in order : DRAW UP[.] The battalion was formed into squares for all-around defense” (Merriam-Webster, n.d.-o). An inditer forms something into something else. This also relates to giving a shape or a Gestalt from something already ‘there’ as it already exists and gets formed into another form. The following usage is also interesting as there might be two meanings: “to assume an inflection so as to produce (a form, such as a tense) [that] forms the past in -ed” (Merriam-Webster, n.d.-o). Also, it could point to a change in pitch or loudness of voice. For example, an inditer could play with written text and their voice.

The voice could also mean the ‘voice’ in writing, that is, an individual style of writing or, concerning utterances, an individual tone of voice. To ‘form’ could mean “to combine to make (a compound word)[,] ‘motor’ and ‘cycle’ form ‘motorcycle’” (Merriam-Webster, n.d.-o). So, an inditer could indite terms. As an intransitive verb to ‘form’ means “to become formed or shaped[,] to take form : come into existence : ARISE[.] Storm clouds were forming over the hills[,] to take on a definite form, shape, or arrangement[,] the platoon formed in column” (Merriam-Webster, n.d.-o).

Do inditers invent or innovate? To ‘*invent*’ derived from “Middle English, from Latin *inventus*, past participle of *invenire* to come upon, find, from in- + *venire* to come” (Merriam-Webster, n.d.-n). The word means “to produce (something, such as a useful device or process) for the first time through the use of the imagination or of ingenious thinking and experiment[,] to devise by thinking : FABRICATE archaic :FIND, DISCOVER” (Merriam-Webster, n.d.-n).

To ‘*innovate*’ is derived from “Latin *innovatus*, past participle of *innovare*, from in- + *novus* new” (Merriam-Webster, n.d.-l). It means “to make changes : do something in a new way[,] to introduce as or as if new[,] archaic : to effect a change in” (Merriam-Webster, n.d.-l).

I will take the example of ‘to invent’ and ‘to innovate’ into the following part because both terms relate to the entrepreneurial meaning of the term ‘to indite’.

3.2.3 Third step: Approximating the meaning of the term

This step approximates the meaning of the terms ‘to indite’ by relating the term to the related terms ‘to invent’ and ‘to innovate’ because these terms stand in connection with a ‘new’ artefact. “Third, one can give verbal formulations that approximate the meaning of a target term” (Huemer, 2015, p. 73).

To ‘*invent*’ and to ‘*innovate*’ seem similar. An invention does not make an innovation. An innovation is an economically-utilized invention. Utilized means that an invention became an economically-successful product or service on the market. Inditation theory focuses on the process *before* an artefact could be interpreted as an ‘invention’ (potentially monetizable) or an ‘innovation’ (expected to be monetizable).

Distinguishing an invention from an innovation could be traced back to Schumpeter (1923): “It is entirely immaterial whether an innovation implies scientific novelty or not” (p. 84). Nonetheless, “most innovations can be traced to some conquest in the realm of either theoretical or practical knowledge that has occurred in the immediate or the remote past, there are many which cannot” (p. 84). An invention, understood as a novelty, is not necessarily an innovation: “Innovation is possible without anything we should identify as invention and invention does not necessarily induce innovation, but produces of itself, [...] no economically relevant effect at all” (p. 84). He defined an “innovation as the setting up of a new production function” (p. 87). That is, an innovation could even consist of a combination of proven methods and inventions. An indited artefact could only be interpreted as an invention or innovation with hindsight and not from the onset. Schumpeter gave an example “of a man who would [...] consider the possibility of setting up a new plant for the production of cheap aeroplanes which would pay only if all people who now drive motorcars could be induced to fly” (p. 100). He pointed out that “major elements in such an undertaking simply cannot be known. The situation is, proportions guarded, not different in the case of a new perfume” (p. 100).

New artefacts could include direct bodily expressions such as performances such as dancing, speaking, singing, and playing, and indirect (using tools) artefacts, such as text, musical compositions, formulas, and craftwork, such as soft- and hardware. This means inditers *eventually* invent or innovate. To not invent could mean to reinvent the wheel, metaphorically seen because an inditer eventually composes something quite similar to an artefact that already exists. The inditer might not have had sufficient information with regard to inditing an artefact that could be termed an invention. An inditer does not know from the outset whether the indited artefact could be understood as an invention or an innovation because it starts with an idea and ends with an artefact that is ready to be sold. To term an indited artefact an ‘invention’, it is necessary to protect the invented artefact as intellectual property. Protecting ‘new’ artefacts might only sometimes be possible regarding the laws

regarding intellectual property. Additionally, to term an indited artefact an ‘innovation’ works by hindsight, when there is the experience of whether the artefact was sold or not. I expect that most indited artefacts have an inventive nature. Some of them could be termed an ‘innovation’.

The following part briefly provides the necessary and sufficient conditions.

3.2.4 Fourth step: Giving necessary or sufficient conditions

The fourth step is to “give conditions that are either necessary or sufficient for a concept’s applicability even when one cannot give a single set of conditions that are necessary and sufficient” (Huemer, 2015, p. 73).

A necessary condition is making up an idea and composing a new artefact through the activities of an inditer. An inditer thinks *and* acts. Writing a text means thinking and acting because the thoughts get expressed through different possibilities such as writing by hand, typing into a computer, uttering words, and transcribing. An inditer’s work is made to reach at least one other person as a unique product or service, for example, a solution for another person giving a speech.

Some of the sufficient conditions are stated in this paragraph. For example, an artefact doesn’t need to be presented to the public. An inditer, such as an artist, could compose an ARTWORK and directly sell it to a museum or collection. There might be quite a lot of sufficient conditions. Thus, I point towards future research (p. 278) to think more thoroughly about this topic, which could happen together with clarifications of the fifth and sixth steps.

The following part sets out to clarify the concept.

3.2.5 Fifth step: Clarifying the concept

The fifth step is to “clarify a concept to some degree by discussing such matters as the role that the concept plays in human life” (Huemer, 2015, p. 73). A discussion about the role that ‘to indite’, ‘inditing’ and ‘inditation’ play regarding ‘the new’ is given in this part to clarify why the category the concept establishes or belongs to might be relevant, including further implications.

This part stands in relation to the ‘Inditation process’ (p. 191). The inditation process shows the logical structure from making up an idea to composing a new artefact. Inditation incorporates pondering, incubating, plotting and giving this idea a Gestalt, such as a form or a shape. For example, such an artefact could be a text, a musical piece, or a formula. The inditer, the person who indites an artefact, might have an outcome in mind that the ‘new’ artefact might fit the need of one or more specific individuals, for example, people who love reading a novel or listening to or playing music. The inditer might spark something ‘new’; for example, a writer might develop a prototype for a mass product such as a fiction novel. Also, an inditer could work toward a unique artefact such as a painting. Nonetheless, such unique artefacts could be reproduced, and the reproduction could be seen as a mass product, such as the reproduction of an artwork on a postcard or calendar.

Inditers have in common that the service or product in question might meet someone else’s needs, and the indited ‘new’ product is on its way to being sold to someone. It could be an end in itself for the inditer as they might have fun doing what they do, while at the same time, it might have been developed with the aim of being sold. The inditer could sell the indited ‘new’ directly or turn it over to managers. For example, in the music industry, an indited artefact such as a song might be expected to be handed over by the inditer—the songwriter—to music managers who deal with the issues regarding the songwriter and the song. Regarding texts, the publishing industry sets out to sell the indited ‘new’ of inditers—authors—though the actions of a publisher who cares about the issues of the author and ensures the publication and distribution of the artefact, for example, a book or ebook, to readers. The inditer might be in a dilemma because, on the one hand, a manager could take administrative decisions. On the other hand, industries change rapidly, and inditers might realize they could sell directly to customers online without the need for a ‘man in the middle’. This means knowing a lot about pricing, technology, publishing, distribution, marketing, and public relations.

While this part outlined a clarification of the concept by illustrating its intensional characteristics and extensional boundaries, the following part points toward a taxonomy to clarify the concept and its logical relationships.

3.2.6 Sixth step: Taxonomizing features

The sixth step is to “clarify a concept (or the aspect of the world to which it refers) by taxonomizing its referents, by discussing the logical features of the concept, and by examining other general features of the phenomenon to which the concept refers” (Huemer, 2015, p. 73). To taxonomize its referents fine-granularly by weighing and balancing related terms into categorical order is not included in this research. However, the previous parts of this section, especially the second step (p. 74) provide concepts that could be structured towards a taxonomy regarding a hierarchical order in relation to the inditation process.

So far, I see two logical features and expect to identify more. For carving out a fine-granular taxonomy, I point toward future research (p. 278). Nonetheless, first, a logical feature of the concept of ‘indite’ is the processual nature of the concept because it starts with an idea and ends with an artefact. This process is outlined as the ‘Inditation process’ (p. 191). A second logical feature is the categorical character because ‘to indite’ seems to stand hierarchically ‘above’ such terms as ‘to design’ or ‘to construct’ because they could be seen as parts ‘along the way’ of the inditation process. For example, if a designer indites an artefact, such an inditer would have an idea and an outline, and would plan the process to achieve the artefact. This designer could choose the method necessary to produce the artefact, such as moulding, drawing, or constructing.

Before dealing with the ‘metaphor analysis’ in the next section (3.3), the following summarizes the conceptual redesign of the term ‘to indite’.

3.2.7 Summary of the conceptual redesign of ‘to indite’

This section provides the conceptual redesign of the term ‘to indite’. The term is relevant for processes that could lead to inventions and innovations. Its relevance

could not be overestimated: *no other term delineates the process from making up an idea to composing an artefact.*

‘To indite’ seems unnoticed as a crucial and elementary concept for making up or composing something new. It could be challenging to describe what, for example, designers, authors, musicians, artists, engineers ‘do’. They indite. Designers indite, for example, products, logos, corporate design, and websites. Songwriters indite as they compose a piece of music such as a song. Authors indite as they write a text such as a book or article. Artists indite as they make up something new, for example, a sculpture. Engineers indite as they construct something new, for example, a bridge or a rocket. Architects indite as they make up an idea to compose a spatial environment such as a building or a garden. This term is relevant for people considered to be ‘creative’. The de- or ascription of someone as being ‘creative’ is challenging. Someone could be termed as being ‘creative’. Instead, the person indites something. An inditer could eventually create an idea. Nonetheless, ‘to create’ relates to existence. As ‘to create’ could be understood with a religious connotation, I prefer the term ‘to come up with’ an idea. Regarding the ‘Inditation process’ (p. 191), I start with an idea because ideas are irrefutable: An idea is simply ‘there’, and we do not know so far where it ‘came from’. An inditer could not create an artefact because ‘to create’ relates to existence. An artefact is indited by composing existing things. The process from making up an idea to composing an artefact is covered by the term ‘to indite’.

Nonetheless, there are close relations between an idea and a metaphor. As David Hume stated in the 18th century: “Connected ideas are readily taken for each other; and this is in general the source of the metaphor” (T 2.2.10.10, SBN 393). The following section deals with metaphor analysis and interpretation.

3.3 Metaphor analysis and interpretation

This section of the third chapter provides the analysis and interpretation of the metaphors used by the interview partners. The description of the ‘Method for analyzing and interpreting metaphors’ (p. 61) is outlined in the ‘Methodological framework’ (p. 25). Additionally, in the fifth chapter, in the argumentative thread

from an idea to an artefact, a ‘Metaphor’ (p. 215) is understood as a thematic knot or hinge along the argumentative thread, and is embedded in the context. The thematic knot or hinge regarding the metaphor provides additional information in connection with the line of the argument.

The method for analyzing and interpreting metaphors involves three steps: First, recognize a metaphor with an existential quality and collect it from a text, in the interviews, in experiences and in notes. The recognition and collection happened by reflecting on the interviews and my notes and while reading the literature. Second, characterize and organize the metaphor and possible meanings thematically. Specifically, I have identified five themes and understand them as ontological in the sense that they point to existential needs, such as ‘ease’. Third, I interpret the metaphor. This interpretation offers at least one example of a metaphor from the interviews and the literature. I am aware that someone else might interpret the metaphors differently, and am curious about alternative ways in which one or more metaphors might be interpreted. The section ends with a summary and discussion of the analysis of metaphors and their relevance to this inquiry. The following part provides the first step of the metaphor analysis.

3.3.1 First step: The recognition and collection of a metaphor

This part focuses on the characterization and organization of metaphors. Metaphors (p. 215) were recognized during the first-person and second-person research and in the literature. This part is strongly connected with the following part because I provide an example from an interview, combined with examples from the literature and an interpretation of metaphors.

3.3.2 Second step: The characterization and organization of the metaphors

Five themes were salient. An interview partner used metaphors regarding water, which has been a meandering theme throughout time. For example, Rolland’s ‘oceanic’ feelings, described by Freud, point to metaphors. Maslow took up the expression and mentioned ‘oceanic’ feelings. Even the term ‘flow’, coined by

Csikszentmihalyi, is a metaphor. Both ‘oceanic’ and ‘flow’ funnelled into the first theme, the ‘water’ theme. The second theme is the ‘tree’ theme. The third is the ‘they are flying’ theme, followed fourthly by the ‘biking’ theme. The fifth and last is the ‘building-bridge’ theme. The following part provides one example or more and interprets the theme.

3.3.3 Third step: The interpretation of metaphors

There were five salient themes. I provide examples from the interviews and the literature and an interpretation. The first theme is that of ‘water’.

3.3.3.1 The ‘water’ theme: Truth

This theme is evident in the literature (‘oceanic’, ‘flow’). In addition to an interview partner, I have used the ‘water’ theme, which stands in relation to natural forces, such as the power of a current or of the wind. The interview partner’s experience broadly supported Csikszentmihalyi’s research and made use of the term. I say broadly, as I struggled with Csikszentmihalyi’s term of ‘control’ in his characteristics (note in the appendix regarding ‘Conditions and characteristics of flow experience’, p. 303) and asked the interview partner about ‘control’. Interview partner H. said, regarding stages and control:

So here’s how I would describe for myself is that **there’s a surrender that happens first**. And **out of that surrender. Then I wouldn’t call it control**, I would name that more of—What’s the right word? Hmm. [5 seconds pause] —God, **so hard to put it into words**, as for me, control has a feeling sense of, um, pushing.

[...] And so just to think of a word and I understand what they’re saying because **it’s like the image that comes up is being on a sailboat when the wind is really raging and that you’re able to just tweak the sails. Very slightly to change your trajectory, and there’s that merging with the wind, you’re not controlling the wind, but you’re directing**.

[...] So it’s almost like the capacity to direct your own attention that then allows that, ah, yeah, I’ll have to keep thinking of the words. That sense of control, but that isn’t control over..., it’s the same thing we were talking about before, **it’s not power over, it’s power with**. (Interview partner H., emphasis UP)

H., the interview partner said, “You’re not controlling the wind, but you’re directing”. I interpret H’s expression as going with the flow rather than being able to control it. The expression ‘power with’ instead of ‘power over’ distinguishes directing from

attempting to control something. In ‘directing’ is more acceptance and making the best of something that is merely ‘there’ or ‘given’ and even employing what is ‘there’. That was something I sensed as well, and that influenced my decision to abandon the idea of utilizing flow. Metaphors are ‘hard to put into words’. H. *searched* for words to describe an experience.

To search for a metaphor means to focus on the quality of an experience. The ‘sailboat’ metaphor is one that I experienced as well, as the note in the book chapter shows (Posselt, 2023b, pp. 149–150).

Rolland mentioned that the ‘oceanic’ might be the source of religion. Rolland, who was awarded the Nobel Prize for Literature, corresponded with psychologist Freud, a former student of Brentano, about his ‘oceanic’ feelings (Parsons, 1998; Saarinen, 2014, 2015). Rolland believed that these ‘oceanic’ feelings might be the foundation for religions. Freud wrote: “I cannot discover this ‘oceanic’ feeling in myself. It is not easy to deal scientifically with feelings” (Freud, 2019; position 32). The ‘oceanic’ and ‘flow’ seem related as existential experiences. I understand this research as onto-epistemological (p. 104). In his ‘oceanic’, Rolland might have sensed something that eventually some or even all humans could have the capacity to sense something, such as the ‘oceanic’, or ‘flow’, that might eventually be a principle of ‘being’. Ackerman (2017) wrote regarding the ‘oceanic’:

The oceanic may be a reminder of the time before the deceptive fiction of an autonomous ego took hold, a time when “‘I’ and ‘you’ are one” (Freud 1930, p. 66). Universal and uncannily familiar, this feeling may stir memories of infancy and of our deepest passions. Embodying the unconscious itself, it may invoke a reverie of death-on-earth, a submergence in one’s surroundings that is also the germ of creativity and an expanding awareness of oneself. Artists and lovers embrace this feeling in giving themselves to the world, to their beloved. (Ackerman, 2017, p. 29)

Rolland’s ‘oceanic’ could also relate to the ‘flow’ experience. Someone else used the metaphor of water: Newton felt like a little boy playing on the beach. He wrote:

I do not know what I may appear to the world, but to myself I seem to have been only like a boy playing on the sea-shore, and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me. (Brewster, 2009)

Newton wrote of ‘diverting myself in’ ‘the great ocean of truth’. He combined water with knowledge.

The ‘water’ theme relates to the power of currents as forces and the power of wind. Water could mean the sea, as Newton wrote. A river suits if there would be more of a timely experience, such as the movement or change of a process, as a river could be fast. A lake would suit, though there might not be so much of a current in some lakes, and they might not be wide enough, so something liquid or fluent, eventually processual, changing, is in this analogy. Here, I refer to the ocean: As I am also a diver, this analogy seems appropriate because under the surface, in the ‘real’ ocean, there is what is like another world, while on the surface there is only our ‘normal’, social, natural world. While swimming in the ocean, having your eyes on the surface, you can see what is above the surface, such as land, a boat, sky and what is in the water under the surface, for example, fish, plants, earth, stones, corals. This surface is not shown as a dividing line, such as a delineation or demarcation. It is the confrontation of water and air. The waves and the air are in an encounter, a dance, a negotiation, as if they belong together and are separated, incommensurable. The land holds the water so it can flow. While diving, which is different from snorkelling, a diver needs to pivot in the water and cannot go too deep as this is not in alignment with human life. Pivoting means maintain one’s *balance* vertically and horizontally in a spatial and kind of boundless (land and surface might be far away) environment (‘the ‘biking/diving/gyroscope/-compass’ theme: Balance, orientation, power’, p. 98) in the water to be able to orient oneself even in muddy waters. In terms of a current in the water, one might be careful not to get carried away by a current as this could be life-threatening.

The concept of ‘flow’ (Nakamura & Csikszentmihalyi, 2002) relates to the ‘oceanic feelings’ that Romain Rolland pointed out to Freud (Parsons, 1998; Saarinen, 2015). Regarding research on ‘identity’, flow has been connected to ‘autotelic personalities’ (Steels, 2004; Asakawa, 2010; Tse et al., 2018; Baumann, 2021). Another

student of Brentano, Husserl, founder of phenomenology, an approach used in this inquiry (p. 35), described phenomena that could be understood as related to the ‘flow’ experience, for example, the flow of time (Hua X). Nakamura and Roberts (2016) describe the hypo-egoic components of flow as “a hypo-egoic state” (p. 134). They argue that “[t]he flow construct emerged from a project of descriptive phenomenology rooted in the philosophical works of Husserl and Merleau-Ponty” (p. 133). This research employed a phenomenological approach (Larsen & Adu, 2022), thus reconnecting to the initially phenomenological approach, which is philosophical.

As this part provided and interpreted the ‘water’ theme, the following part provides and interprets the ‘crystal/tree’ theme.

3.3.3.2 *The ‘crystal/tree’ theme (dendrites): Knowledge*

I became increasingly aware of the dendritic character of this research as I found myself sometimes in ‘rabbit holes’. The term ‘dendritic’ originates from the ancient Greek ‘dendron’, which means tree. In chemistry, there are also ‘arborol’ systems, tree-like systems (Vögtle et al., 2007, pp. 14–15). Dendritic systems or architectures look like cascading, tree- or root-structures. They are found in nature, the sciences, technical applications, the arts and everyday life. For example, they are found in plants, corals, snowflakes, lightning flashes, rivers, the nerve- and blood system, clouds, mountains, coastlines, the arterial and bronchial organs, and fractals such as the Sierpinski-triangle (Vögtle et al., 2007, pp. 17–20; Newkome et al., 2008).

Dendrites show tree- and crystal-like, fractal, self-similar, geometrical structures. For example, in the human brain:

Dendrites are thought to form receiving surfaces for synaptic input from other neurons. In many dendrites these surfaces are provided by specialized structures called dendritic spines, which, by providing discrete regions for the reception of nerve impulses, isolate changes in electrical current from the main dendritic trunk. (Erulkar & Lentz, 2023)

There are relations to the human brain, such as “mossy fibers” in the “anatomical organization of the cerebellum”; some “fibers make multiple synapses on the dendritic trees” seem to show “the same input activity pattern—plasticity” (Bickle et

al., 2019). Fractals have the property of self-similarity, where parts resemble the whole, resulting in a scaling SYMMETRY. This phenomenon can be detected in objects such as snowflakes and tree bark. Fractal geometry, with its self-similarity, has been applied in statistical mechanics, dealing with physical systems with seemingly random features (Britannica, 2023b).

Descartes related philosophy to a tree, the Cartesian tree of knowledge. Diagrams of phylogenetic trees show dendritic structures. These ‘trees of life’ relate to the understanding of ‘dendritic’ of this research:

phylogenetic tree, a diagram showing the evolutionary interrelations of a group of organisms derived from a common ancestral form. The ancestor is in the tree “trunk”; organisms that have arisen from it are placed at the ends of tree “branches.” The distance of one group from the other groups indicates the degree of relationship; i.e., closely related groups are located on branches close to one another. (Britannica, 2023c)

There are other dendritic structures such as crystals. The study was developed using a dendritic process. The crystal stands for truth more than does the tree. The tree stands more for knowledge than does the crystal. The structure of the rabbit holes might stand for such a knowledge-gaining process (p. 27). The ‘dendritic’ characterizes the nature of this research (p. 117).

For Frankl, a specialist is “a man *who no longer sees the forest of truth for the trees of facts*” (Frankl, 2014, p. 7; italic in original). Frankl uses the tree/forest metaphor in relation to an expert. Wiesing (2014a) writes: “philosophical reflections are directed towards the whole; [...] a philosopher’s work is to report on a situation” (p. 2). He employs the metaphor regarding “complex material” (p. 3) and adds, “[s]omething of this kind may be what is meant by the folk saying about not being able to see the forest for the trees” (p. 3). Someone might not realize that they are in a forest while staring at the bark of a tree. Barks, for example, could be interesting as there are insects and countless other things that belong to the habitat of the forest. Regarding research, such a piece of ‘bark’ contributes a specific view. It might even offer a recursive view of nature as a starting point to going deeper and more broadly. Nonetheless, turning

around could also help realize the existence of some trees and the idea of being in a forest.

This paragraph provides possibilities for the interpretation of ‘dendrites’ regarding dendritic knowledge structures. With regard to such a metaphoric tree of knowledge, the trunk relates to philosophy in terms of reasoning, while the branches are the disciplines, and the leaves are human individuals. Such ground for knowledge trees could be seen as disciplines growing into a forest, the body or space of knowledge. However, the ground is unclear and mysterious. Knowledge might be endless, recursive, and inherited in individuals. One could ‘zoom in’ endlessly, recursively into this forest and a tree. One would find human individuals as the leaves, and from them, branches might or might not grow. These leaves fall to the ground at the end of their lifetime. Only the trunk sits on solid ground, though this might even be endless at the same time, but with a different, tight quality so that it could ‘hold’. Trees grow toward the light. The absence of light could mean shadow or darkness. It is then simply a case that light is not there. If there is darkness or shadow, the tree cannot grow. Over time, branches go in entirely different directions and grow as limbs. Another branch, or limb, is the philosophy of the mind, a newer philosophical branch interested in studying consciousness which also offers relevant research. These ‘branches’ consist of human individuals contributing their time and energy to the branches of human theoretical knowledge in philosophy, psychology, sociology and management. There are numerous stances adopted by various philosophers. All differ from each other, as do the leaves on a tree. Each ‘leaf’ is exciting, unique and worth having a closer look at. There are countless leaves we have never heard of. All have learned from their ancestors and their peers. Chroniclers frame, over time, what branch might have grown from one or the other leaf, such as new disciplines. As I have excluded organized religion from this research, these metaphors again break this sublime limiting line as the tree stands, for example, for the knowledge of good and evil even in the Bible (Genesis). Altogether, I point to future research (p. 278).

The following part analyses and interprets the ‘they are flying’ theme.

3.3.3.3 The ‘they are flying’ theme: Ease

Interview partner R. contributes: “and connection was happening and then they are all creative now. And, you know, there is a flow and **they are flying** and so forth, which is beautiful” (Interview partner R., emphasis UP). The group connected, and R. said ironically that they ‘are all creative now’. He worked with employees of a global tech organisation. They met for some days, and he facilitated the event. He mentions, ‘there is a flow’, a fluent process, and people ‘are flying’. However, they were neither flying through the seminar room nor were they on drugs (to the best of my knowledge). That ‘they are flying’ could mean that they were benefitting from a somewhat supportive, enhancing experience. They did not fly into some abyss. Instead, people might have felt free, perhaps carefree, light, relaxed, and lively, which connects to the ‘Inditation balance’ (p. 247). R. found it ‘beautiful’ to see people interacting, as conflicts and problems have been resolved during the event and before they were ‘flying’.

The following part analyses and interprets the ‘biking’ theme.

3.3.3.4 The ‘biking/diving/gyroscope/compass’ theme: Balance

The ‘biking’ theme relates to balance, orientation and power. An interview partner L. shared the analogy of ‘biking’. L. pointed out that in flow, ‘balance plays a role’. Interview partner L.:

Well, but there is a certain balance when like when we have one is over and one is under, especially if we acknowledge it, like a child has less power than an adult. In ninety nine percent of the cases, they don’t have any way to earn money so they can’t go and get food and so they have less. But there’s a certain balance with that because that’s how it’s set up. I’m the parent and this is my child and we kind of work on that. So, I don’t think we need to have equal power [...]. But I **guess we need balance in some way so that we can kind of you know, it’s like biking. If we don’t have balance, we fall. But if we have balance, we can do kind of crazy and interesting things on the bike.** And it doesn’t have to be kind of safe or so, but balance plays a role. (Interview partner L., emphasis UP)

The terms ‘balance’ and ‘biking’ reminded me of my own ‘gyroscopic’ experience, such as pivoting, a term that I know from diving. I also sense power, momentum, and

frequency, such as being in a gyroscope or having a gyroscopic experience (Posselt, 2023b, p. 149).

The following part focuses on the analysis and interpretation of the ‘building-bridges’ theme.

3.3.3.5 *The ‘building-bridges’ theme: Connection*

This part regards the metaphors of finding or building bridges, finding new ways. For example, working with conflicts is draining (interview partner L):

And I mean, for me, that the goal that my task as the mediator or as a support in conflict is to find bridges or to build bridges together with the people, to connect them. And when they connect, usually they will come up with a solution or a new strategy or a new way, a third way that they didn't think of before because they were not connected. They were, there were no bridges. So, they were like they all want me to go there because it seemed most, you know, that's the **best route**, because from their viewpoint, they could only see that. (Interview partner L., emphasis UP)

People who were not connected became connected by building a ‘bridge with the people’. There is also a metaphor of a ‘way’ and ‘route’. It seems that if people communicate and connect, they come up with a new solution, a new strategy or a new way.

This research draws heavily on metaphors through ‘Contemplative visualization’ (p. 40). The interviews might have been less fruitful without the use of metaphors, and thus, I have shed more light on metaphors than was planned from the outset. Regarding the ‘Method for the analysis and interpretation of metaphors’ (p. 61). The metaphor (p. 215) in relation to the argumentative thread serves as a knot or hinge. The following part provides a summary and discussion of the metaphor analysis and states the understanding of metaphors in this research.

3.3.4 *Summary and discussion of the metaphor analysis*

This section deepened the understanding of metaphors in their ontological quality. Metaphors became apparent during the research process. “Metaphors are not just catchy phrases designed to dazzle an audience. Instead, they are one of the few tools to create compact descriptions of complex phenomena” (Weick, 1989, p. 529). Weick’s

approach regarding metaphors is employed in this research ('Contemplative visualization', p. 40). Metaphoric expressions point to relevant topics. I have outlined the method (p. 61) in the 'Methodological framework' (p. 25) and the process of analyzing and interpreting the metaphors in this section. The thematic clusters clarified relevant aspects. We might use metaphors to express something that we intuitively know or sense, or to describe something using words and experiences that we have used in the past. Using metaphors could help handle complexity.

I would recommend working with metaphors on the 'Inditation balance' (p. 191). Metaphors emerge, appear, and arise. Someone can search for words. An idea is irrefutable. A metaphor is refutable because it expresses and summarizes a past, memorized experience. To characterize a metaphor by a metaphor: a metaphor delivers a disguised diamond. That means a metaphor could be understood as the transporter of an idea. A metaphor could include carrying and bearing an idea, though not necessarily because an idea kind of 'drops in'. Ideas and metaphors could be very close. What 'comes up', the imaginary thought, could not be influenced.

Kittay (1989b) nailed the issue regarding appearance and reference:

However enlightening an account of **metaphorical meaning** might be, it still fails to inform us about a key factor in the cognitive significance of any linguistic phenomenon, namely its relation to the things of the world, that is, its **reference**. To speak of a **metaphorical referent which is distinct from the literal referent appears to invoke a rather mysterious, and no doubt superfluous, entity**. Therefore all but **the most intrepid thinkers have maintained a silence** on, or given a negative response to, the question: **do metaphors refer?** [...] I maintain that the referent of a metaphorical expression—or, more precisely, of the *focus* of the metaphorical expression—when that expression takes the form of a singular referring term, is the literal referent that would be specified by an appropriate term from the topic domain. Such a term may or may not exist. [...] Metaphor achieves its cognitive aims not by positing new existents but by **forcing a reconceptualization of what is already given**. (Kittay, 1989a, pp. 302; italics in the original, bold added)

As this research's nature is intuitive and experimental (p. 116), I would like to be a bit 'intrepid', as Kittay termed it. It seems that the interview partner as well as I—because both understand a metaphor as 'coming up'—have some access to experiential knowledge, 'dig' for it, bring such knowledge 'up', search for relations to the lifeworld of a recipient to communicate with, associate and relate seemingly unconnected

‘things’ so that they ‘fit’ the experiential knowledge. Someone providing a metaphor seems to be able to focus on an experience and to reduce complexity by distilling the relevant ‘thing’ into an image that relates to the lifeworld of one or more people so that they could themselves imagine the characteristics of the experience. The metaphor stands for a complex experience and explains it by the description of an imaginary object—that could be illustrated by sketching or by using words—that makes sense and might be meaningful, at least to the person who provides the metaphor. The metaphor might also make sense and could be meaningful to the metaphor recipient. Thus, there seems to be correspondence and resonance of something salient. An idea might shine through a metaphor and can be caught and expressed through visualization.

Metaphors signify more than we can consciously grasp. Metaphors weave through our language. This research *accepts* that we cannot escape metaphors. Instead of trying to escape, this study confronts the reader by making metaphors explicit and by employing them. We might grasp a basal metaphor quickly and might need hermeneutics to understand a text. I still ask myself how a language might work without employing metaphors. It might be a de-humanized language which provides neither sense nor meaning. Providing and receiving metaphors might require empathy to relate an experience through an imaginary thought to someone else’s lifeworld, which could be a reciprocal process. Metaphors express eventually more than our language could describe.

My hunch is that we somehow sense and realize truth. Something ‘rings’ true as it resonates with something that is deep in us. I have no clue how or why this might be the case; I know *that* something ‘rings’ true for some reason—while I also know that some of these ‘rings’ could turn out to be false alarms. So, intuition might be helpful, while research in terms of correspondence might be more convincing. However, my hunch is that someone who is not honest or committed to their knowledge may not be able to provide a metaphor because it might not match the

truth. There might be no value that ‘hits’, ‘suits’, or ‘rings’ true, and so no metaphor could stand for or point to the meaning of a content.

I have used visualizations for metaphors to become more aware of the constitutional, ontological character of metaphors. Working with metaphors was indispensable. Working with metaphors characterizes the nature of this inquiry and is thus incorporated in this chapter, ‘Toward a definition of inditation theory’. The insights from the metaphor analysis funnelled into the fluency process (p. 124) and into the inditation process (p. 191), which are both interwoven or intertwined and both funnel into the inditation balance (p. 247). The inditation balance serves as an orientation tool of a dynamic scale with different stages, ordered in a specific way, to navigate the inditation process from making up an idea to having composed an artefact by employing the fluency process. The inditation balance itself could be understood as a meta-metaphor consisting of several, related metaphors. A metaphor (p. 215) could be understood as a knot or hinge of the inditation process (p. 191). A metaphor stands for content: complex, immediate, unstructured, unshaped knowledge. The Gestalt (p. 220) structures and shapes the content. The Gestalt kind of catches, binds and packs complex content in handy parcels, which could become concepts (p. 222) and could serve for reasoning (p. 224), deciding (p. 228). At least an initial idea (p. 199), packed or parcelled into a metaphor, could be constitutional for the composition of an artefact (p. 242). Metaphors serve as sense-making and meaningful knowledge parcels, carriers or containers. An idea seems irrefutable, original or unique, while a metaphor stands for or contains something else. It seems, an idea ‘pops in’ and the metaphor ‘comes up’. Although I find this combination epistemologically interesting, I do not discuss the sentence further, though I point to future research (p. 278). A metaphor could make sense to someone as it points towards and attempts to explain something else, perhaps something meaningful.

The section dealing with the analysis and the interpretation of metaphors is complete. While the previous section in this chapter, ‘Conceptual redesign of ‘to indite’’ (p. 72), distinguishes, situates and contextualizes the term ‘to indite’, this

concluding section of the metaphor analysis and interpretation has analyzed and interpreted relevant themes pointing to ontology, epistemology and methodology. The following section outlines the nature of inditation theory. As this third chapter is laid out to answer the research question ‘What is inditation theory?’, the following section delineates the nature of inditation theory and is constitutive for the ‘Definition of inditation theory’ (p. 120). The definition will be provided in the fifth section of this chapter. That means, the following section provides the ground for the definition of inditation theory. Furthermore, the following section is constitutive for this research and for projects of future research (p. 278) deriving from this study and beyond, for projects using inditation theory.

3.4 The nature of inditation theory is...

This fourth section of the chapter regarding the nature of inditation theory, provides axiomatic (see ‘AXIOM’) and postulating (see ‘POSTULATE’) characteristics describing the systemic approach. The theories mentioned are constitutional for outlining inditation theory. I will give an analogy for the nature of this study: Imagine a thread or rope that consists of interwoven strands. The thread stands for the inditation process (p. 191). You could balance on this rope and move forward from initially making up an idea to having composed your artefact situated at the end of this rope. The act of balancing, orienting and navigating on the rope stands for the inditation balance (p. 247). You try not to fall off. Eventually, you could even dance on the rope! The fluency process (p. 124) enables you to master the steps from idea to artefact fluently. Some ropes or cables have a core. Such a core could be hollow. In German, such a core is called the ‘soul’ (‘Seele’). If you will, the nature of inditation theory is the ‘soul’ of this research as it is implied in the system.

Briefly, the nature of inditation theory is onto-epistemological (p. 104), inter- and transdisciplinary (p. 105), practice- and theory-informed and -oriented (p. 112), abstract and topological (p. 113), intuitive and experimental (p. 116), and original and dendritic (p. 117). The following part begins with the onto-epistemological nature of inditation theory.

3.4.1 onto-epistemological

The nature of this research is onto-epistemological. Ontology is the study of the nature and principles of being, as it focuses on accurately representing, analyzing, and characterizing the fundamental structures of consciousness. The theory of knowledge is epistemology. Knowledge could be understood as true and justified belief—although even this broad definition has been challenged. The assertion of true and justified belief could be seen as a starting point in terms of ‘given’ in academic research, while whatever we assume as knowledge could be challenged. For example, knowledge could be challenged by theoretical thought experiments and by recognizing something that might not be in alignment with the laws of physics, such as a miracle. I understand such issues as a basket category for everything that could not be explained through the work of researchers. *Research* is an onto-epistemological process.

I trace the term ‘onto-epistemology’ to Barad (2007), using the term ‘ontoepistemology’. Barad called ontoepistemology “the study of the intertwined practices of knowing and being” (Barad, 2007, p. 409). While this framework uses the term ‘onto-epistemology’ differently from Barad, it might be interesting that Barad derived the term from physics and builds on Niels Bohr. As I aporically hit existential ground, I asked myself, ‘What is flow?’. An interview partner pointed to Bohm’s dialogues. You can find a page with an excerpt of the interview in the appendix (p. 346). I found David Bohm’s philosophical approach helpful (Bohm, 1980, 1993; Bohm & Hiley, 1993; Bohm & Nichol, 2004; Bohm & Peat, 2010; Bohm, 2014). Eventually, I came close to Barad simply by accepting that human beings are part of nature and, among other things, consist of quite a lot of water. As a physicist, Bohm thought about creativity. Both ontology and epistemology influence each other. It is impossible to separate them because a researcher brings their own perspective to the research and might choose a suitable discipline and methods in relation to the ontological stance. This research sits in the realm of ontology *and* epistemology. The ontological stance shapes the knowledge of the researcher, the research design, and the result of a study. Thus, the terminology for the nature of this research is inspired by Barad’s

‘ontoepistemological’ view. To distinguish Barad’s view from the understanding of this research, I term the nature of inditation theory ‘onto-epistemological’. For example, flow experience relates to ontology, as it seems that a person, while experiencing flow, just ‘is’, such as ‘I just *am* when I am in flow’. The experience of being in flow could be described (Posselt, 2023b). A flow *state* could be realized, though not necessarily. The *state* of flow (p. 182) could have happened, and someone might just remember that there was a somewhat pleasant experience, and the person forgot the time.

The ‘onto-epistemologic’ relates to Küppers’ (a German name: also ‘Kueppers’; ‘Harald Küppers’ and ‘Harald Kueppers’ mean the same person) colour theory (Kueppers, 1982). I have excluded the onto-epistemologic from this inquiry (future research, p. 278). Nonetheless, I can see it shining through, especially in the inditation balance (p. 247).

The following section expands on this research’s inter- and transdisciplinary nature.

3.4.2 inter- and trans-disciplinary

The nature of this study is inter- and trans-disciplinary. This part articulates the understanding of these terms. ‘Disciplinary’ means research within the boundaries of the field of an academic area of interest. This research is interdisciplinary. That is, different disciplines contribute to this inquiry, which means that the disciplines shape the Gestalt of a field of knowledge. Different themes meander through disciplines and permeate disciplinary boundaries. This research is trans-disciplinary. For example, universal logic principles are trans-disciplinary as they are relevant to all disciplines. They, depending on the view, stand above or below a single discipline and even weave through the discipline as patterns of knowledge acquisition. The fluency process (p. 124) and the inditation process (p. 191) funnel into the inditation balance (p. 247). I understand the inditation balance as being inter- and trans-disciplinary for two reasons. First, I see logical principles (future research, p. 278); second, a researcher or

a team of researchers situated in a discipline or disciplinary field could use the inditation balance to complete a research project.

An analogy of the inter- and trans-disciplinarity of this research could be the communicating pipe, also known as communicating vessels. These pipes are connected sets of containers, the disciplines. These containers are filled with water; in this case knowledge. When the liquid settles, it balances to the same level in all containers. Another term for pipe, container, or vessel is silo or Kuhn's understanding of a paradigm (Kuhn, 2012). Disciplinary silos could communicate fluently. If a siloic system shuts off, it might no longer communicate with other disciplines. My understanding of inter-disciplinarity is that these disciplinary pipes or silos openly communicate and ideally even inspire each other with valuable and relevant contributions of, and to, knowledge while critically and constructively sharing and discussing contributions from each other. Academic communities could contribute valuable knowledge to society. These disciplinary knowledge containers might not only carry knowledge. They might inherit specific views of the world. Ontology might only sometimes be explicit. As this is not an overly new insight, it is still interesting that ontology might be so standard, even sure, that a researcher might not be aware of ontological entanglements such as the stance, the view of the world, and even consciousness (Wiltsche, 2021). The view of the world influences the research outcome, for example, by choosing a method.

This inter- and trans-disciplinary research was abstracted from knowledge primarily contained in social sciences research. This thesis is situated in entrepreneurship. Related disciplines contributing to this research's interdisciplinary field are psychology, education, sociology, management, design, and philosophy, and there are traces to the natural sciences. In this part, you will find examples from the above-mentioned disciplines.

Psychology is the scientific field of study with regard to the mind and human behaviour. Maslow, Rogers, and Satir are the founders of humanistic psychology. Rogers was the founder of 'client-centred therapy'. Rosenberg, the founder of 'non-

'violent communication', was a student of Rogers. This study builds on Maslow's, Rogers', and Rosenberg's work as it focuses on feelings and needs. Maslow coined the term 'positive psychology' (Maslow, 1954). Seligman and Csikszentmihalyi used the term and could be seen as founders of positive psychology (Seligman & Csikszentmihalyi, 2000; Seligman & Csikszentmihalyi, 2001). Csikszentmihalyi's work established foundational grounds for research on flow experience.

Education is the scientific field of teaching and learning. For example, Sawyer (2007, 2014, 2015) researched 'group flow' regarding musicians. Phenomenologist Brinkmann et al. (2021) wrote about 'Übung', which broadly means 'to practise' in German (Brinkmann, 2012b, pp. 109–114). He connected flow experience to 'Übung', which relates to the part of 'routines' (p. 230). Practising and focusing on something specific might be crucial to becoming an expert. For example, psychologist Csikszentmihalyi was also interested in learning, and asked, 'Why do people learn?' (Csikszentmihalyi, 2014f).

Sociology is the scientific field that studies human society. For example, regarding theoretical sociology, Rosa (2017, 2018, 2019) wrote on resonance (p. 209). Rosa's approach aims to connect phenomenology with critical theory, a social theory, proponents of which belong to the 'Frankfurt School' (Celikates & Flynn, 2023). Critical theory sets out to critique usurpation, the misuse of power beyond given limits, by encouraging people to engage in dialogue and public communication. The use of power seems relevant regarding the inditation balance, for example, in teams developing a new artefact.

Management is the scientific branch of sociology that studies the principles and practices of organizations. Regarding teams in organizations, team flow (van den Hout, 2016) is relevant to this research. Although management relates to entrepreneurship, both can be distinguished from one another. Entrepreneurship is the scientific field of knowledge that studies making up ideas with regard to composing innovations and its principles and practices. The difference between an inditer and a manager is that the entrepreneur originates a sense-making and

meaningful artefact. By contrast, the manager builds on such an existing artefact, and designs and adjusts a functioning and manageable framework that serves the needs of clients, customers, or patients. Schumpeter (1923) suggested that “most people feel an inhibition when the possibility of treading a new path offers itself” (p. 100). He explains that such behaviour “may, in part, have rational foundation: it makes, in fact, a great difference whether the items entering our calculations derive from facts of daily experience or entirely from estimation” (p. 100). Things “may often be difficult to foresee, but within a familiar frame the average businessman knows how to manage them. If a new frame is to be constructed, the task changes its character” (p. 100). I understand the distinction Schumpeter made as a key difference between an inditer and a manager. An inditer makes up and composes something in a kind of void space, which is initially an inductive approach because the inditer brings something into existence. A manager maintains, preserves, optimizes and brings something that exists to keep the business going using a more deductive approach than the inditer, with the aim of promoting the organization and sustaining the business.

This research outlines a decision-making method that is not widely spread in German-speaking countries. The method is called ‘systemic consensing’ (Maiwald, 2018), and was developed by Visotschnig and Schrotta (2005). They propose that this method might be close to Arrow’s impossibility theorem (Arrow, 1950, 1963). This method aligns with the concept of needs, contributed to by Smith and Max-Neef (2011); for example, psychologist Rosenberg considered Max-Neef’s theory while framing his method that draws on needs (Rosenberg, 2015). Systemic consensing is employed in the fluency process because it is based on resistance (p. 180). Rosenberg’s (p. 180) and Glasl’s and Ballreich’s (p. 177) approaches are also employed in the fluency process because they work well together in practice. Glasl’s conflict stages are constitutional for one side of the inditation balance (p. 247).

Design is the scientific field of studying plans and processes regarding making up ideas and composing artefacts. Regarding the discipline of design in this study, there is design on an empirical level, for example, by employing visualization methods

and tools (software). These methods are used in several branches of the field such as communication design, product design, user experience design and design thinking. These branches relate to entrepreneurship and management. For example, in branding, corporate identity, and marketing, visualizations are used for corporate communication. While using visualizations is accepted in terms of theory-building in the social sciences, it is not common in philosophy, as philosophers rightly emphasize that models (p. 51) bring another dimension to a text. This research employs visualizations. Developing the visualizations was beneficial during the abstraction from the empirical and theoretical knowledge. Furthermore, developing the visualizations helped ensure the cohesion and consistency of this explorative inquiry.

Philosophy is the field that studies the states and principles of existence, reasoning and knowledge, split into the branches of theoretical philosophy, practical philosophy and aesthetics. The ontological stance of the researcher describes how the individual understands, grasps, and experiences his or her world or reality and influences the contribution of knowledge. Knowledge is derived by and through research. Why and how a researcher contributes knowledge shapes the outcome of the research. While I understand logic as situated and researched in philosophy, the principles of logic are applied in almost all research, for example, by forming arguments.

This research points to the natural sciences. The fields of the natural sciences study measurable phenomena. You will find hints to biology, chemistry, mathematics, and physics, for example, with regard to light and colours (ideas, p. 199) and dendritic (p. 117). I associate eventual relations and understand them in a metaphoric and analogic way. However, I expect substantial relations to the natural sciences to be larger than this inquiry illustrates.

I will give an example of the inter- and trans-disciplinary character of this inquiry: Sometimes, a term came to my mind while working on the inquiry. 'Resonance' was such a term. I then searched for the literature about 'resonance' and found a great deal in physics. I already knew about psychiatrist Bauer's research on

resonance and empathy (Bauer, 2005, 2011, 2014, 2019). I searched for something ‘social’ in the context of groups. As physics was also interesting, for example with regard to resonance catastrophe, where even bridges could break, it was not the information I wanted to know more about then. I found *one* book: ‘Resonance’ by sociologist Rosa (2019) and he even mentioned flow experience. This inquiry is intuitive, as I interrelate implicit and tacit knowledge. A theory offering a view for understanding conflicts and decisions is Ciompi’s (psychiatrist) work on ‘affect logic’ (Ciompi, 1994, 2016, 2019). In practice, his theory works well together with Glasl’s (economist, organizational consultant and conflict researcher) and Ballreich’s (organizational and conflict consultant) approaches to conflict management and resolution. Ciompi builds his theory on the work of Piaget (biologist, psychologist) and has worked with Prigogine (physical chemist), the Nobel Laureate who found dissipative structures. Ciompi points to phenomenology and experiences of time (Ciompi, 2019, p. 292). He understands affects in analogy to concepts as “emotional universals” (Ciompi, 2016, p. 63; translation by UP). For example, Bauer (2011, 2014, 2019) wrote about resonance and empathy. Rosa refers to Bauer (Rosa, 2019, p. 149) and connected resonance:

When a team finds its flow, its actions and movements appear to be amazingly in tune, without any thought or prior arrangement, as though they were the creative intuitions of a single organism. Expectations and experiences of self-efficacy here also take on a collective character, no less than the emotional attunement of ‘team spirit.’ (Rosa, 2019, p. 250)

A team seems to be ‘amazingly in tune’ when it finds ‘its flow’, ‘as though they were the creative intuitions of a single organism.’ There is ‘self-efficacy’, ‘on a collective character’, a ‘team spirit’. Rosa’s description aligns with the literature regarding ‘team flow’ (Burow, 2015; van den Hout & Davis, 2019). Burow is a pedagogue, organizational consultant and creativity researcher, while van den Hout and Davis are business consultants and researchers. Much earlier, the philosopher Hume described ‘the human mind’, ‘passions’, ‘imagination’ by analogy with a ‘string-instrument’ and

sound. His description regarding the ‘string-instrument’ could be understood as describing resonance:

Now, if we consider **the human mind**, we shall observe, that, with regard to the **passions**, it is not like a wind instrument of music, which, in running over all the notes, immediately loses the sound when the breath ceases; but rather **resembles a string-instrument**, where, after each stroke, the vibrations still retain some sound, which gradually and insensibly decays. The **imagination is extremely quick and agile**; but the **passions**, in comparison, are **slow and restive**: For which reason, when any object is presented, which affords a variety of views to the one and emotions to the other; though the fancy may change its views with great celerity; each stroke will not produce a clear and distinct note of passion, but the one passion will always be mixed and confounded with the other. According as the probability inclines to good or evil, **the passion of grief or joy predominates in the composition; and these passions being intermingled by means of the contrary views of the imagination, produce by the union the passions of hope or fear.** (Hume, 1757/1777; P 1.10, Bea 4, emphasis added)

Hume understands the human body as a string instrument that resonates as the vibrations of the string, if played, are transmitted to the body of the instrument. He might not have thought of a harp but rather of a violin, guitar or cello. A task in inter- and trans-disciplinary research is to distinguish terms carefully. For example, a careful, fine-granular analysis of the concept of ‘imagination’ could state that Hume used the term differently than Sartre. I searched for themes, patterns and relationships.

The boundaries of the disciplines do not hold. Being flexible with disciplinary boundaries could be helpful for gaining meaningful knowledge. Sometimes, you will find quite long citations. That is because I want to provide context so that you can understand the meaning of the citation. To support understanding of relevant parts of the citation, I have emphasized specific words. There is the risk of understanding the same word in a different way between disciplines, even in one discipline and even between two people working in one discipline, because we simply understand words differently depending on our background, as a result of individual socialization. This is impossible to avoid, and a definition can help us understand the text. I have tried to avoid branch-specific terms. If I recognize such terms and if their use seems unavoidable, I define the term (‘Glossary’, p. 303). The following section expands on this research’s practice- and theory-informed and -oriented nature.

3.4.3 practice- and theory-informed and -oriented

This research is practice- and theory-informed and practice- and theory-oriented. Several ‘bodies’ are funnelled into this ‘body’ of research: the body of the literature, the embodied knowledge of the interview partners (‘Interviews’, p. 56) and my experiential and theoretical knowledge.

To focus on the pre-understanding (Alvesson & Sandberg, 2022) of a researcher, I have analysed and synthesized knowledge based on the literature, expert interviews and my own experiences. Alvesson and Sandberg (2022) find pre-understanding relevant. “Mobilizing our pre-understanding more deliberately means actively and systematically *bringing forward* aspects of our prior understanding (of the phenomena under investigation) alongside formal data and theory in research” Alvesson and Sandberg (2022, p. 396; emphasis in the original). I abstracted knowledge from practitioners and academics and contributed my own experiences from working with organizations as a consultant, trainer, and facilitator. This meant embodying knowledge such as ‘tacit’ knowledge (Polanyi, 2009). The practice could inspire theory and vice versa. For example, Kloep et al. (2023) mention “that any kind of conflict in the team or in the team members’ private lives could negatively affect team flow” (p. 12). Inditation theory builds on methods that are employed in practice.

Practitioners work in complicated and complex spaces (see COMPLICATED) (Snowden, 2001; Snowden & Goh, 2021) and sometimes need to make the right decision at the right time. While a researcher seeks knowledge, a practitioner seeks knowledge that *works* as simply as possible. Some practitioners would like to *apply* methods as *efficiently* and *effectively* as possible to achieve a goal, such as solving an issue. They might learn by applying a method, eventually making use of completely unknown things while practising. An academic learns how to write an article or how to compose a formula or method. These are inditing processes: Both practitioner and academic indite an artefact. For example, the practitioner might have indited a tool to solve an issue while the academic might have indited a formula or method to solve a specific research issue. Academics and practitioners live in their paradigmatic

environments and communicate differently, sometimes incommensurably (Feyerabend, 1962; Kuhn, 2012). An academic sometimes will not or cannot understand a practitioner and vice versa. Understanding something or someone includes taking time and listening carefully.

There might be two concerns regarding practitioners and academics. First, for a researcher to step outside of accepted disciplinary methodologies to inquire into topics that concern professional practitioners might require courage, empathy and respect. Second, researchers may be concerned about what might be outside their disciplinary boundaries rather than curiously attempting to expand them. *Ask! Listen! Understand!* For example, Schön (1995) contributed the notion of ‘reflective practice’. Researchers contribute to *knowledge with* practitioners—and vice versa—and, at best, *together*. Both academics and practitioners—and an academic *is* a practitioner practising researching—are able to learn. There could be *some* ground between and beyond disciplinary methodologies. In terms of their specific disciplinary boundaries, academics might—for good reason—even have been trained *not* to leave their specific, theoretical boundaries. Academics are expected to be experts in a specific *theoretical* field, theme or topic. They might be the world’s only expert in this area, able to make valuable contributions to academe. Frankl (2014) defines a specialist “as a man *who no longer sees the forest of truth for the trees of facts*” (p. 7, italic in the original). His metaphor means being immersed in the research to the extent of forgetting about the rest of the world. I understand this as a knowledge paradox: one is *so* immersed, and *the* specialist, on the other hand, might not know anything about the rest of the world. Such an issue specifically relates to the inditation balance (p. 247) because individual thriving might have a social ‘price’. However, the inditation balance is outlined, and the exploration of such a ‘price’ is a theme for future research (p. 278).

The following part expands on this research’s ‘abstract and topological’ nature.

3.4.4 abstract and topological

The nature of this research is abstract and topological. I explain what ‘abstract’ and what ‘topological’ mean in terms of this research.

The study became abstract because of its complexity. Specifically, I abstracted from empiric and theoretical knowledge. Complexity relates to ‘wicked problems’, interrelated, complex issues (Rittel & Webber, 1974; Buchanan, 1992). Csikszentmihalyi mentioned complexity regarding the self:

Complexity is the result of two broad psychological processes: *differentiation* and *integration*. **Differentiation implies a movement toward uniqueness**, toward separating oneself from others. **Integration refers to** its opposite: **a union with other people, with ideas and entities beyond the self**. A complex self is one that succeeds in combining these opposite tendencies. (Csikszentmihalyi, 2002, p. 41; italic in the original, bold added)

He mentioned that the *opposites* of differentiation and integration might be relevant for a complex self (future research regarding the onto-epistemologic, p. 278). I have written about the relationship between self and ego (Posselt, 2023b), drawing on Brown and Leary (2016) and Nakamura and Roberts (2016). The inditation balance (p. 247) specifically leans toward *differentiation* and *integration* by negotiating these tensions.

Frankl pondered, “[w]hat we have to deplore, [...] is not that *scientists are specializing* but that the *specialists are generalizing*” (Frankl, 2014, p. 8; italic in the original). Generalizations are non-specific. The advantage of a description by an individual is that unique situations could be described, and from there, something universal is abstract in its nature. *Abstracted* knowledge is derived from empirical knowledge, for example, in the Gestalt of a generalization. We can play with an abstracted object (Faluera et al., 2022) such as a concept, in an *abstract sphere*. For example, an abstract artefact (Faluera et al., 2022) such as a unicorn (meaning the horse-like fairy-tale one, not the entrepreneurial one) could be imagined. Such an abstracted object contains the composition of a horse and a horn intentionally positioned in a fairy-tale environment. Horses and horns could be experienced empirically. A fairy-tale environment and the combination of the pink horse and the golden horn are imagined. You could then draw your version of a unicorn, which is then concrete—materialized, specific, countable—an instance of the concept of a unicorn. Other humans could see it if you shared your drawing. Thus, someone could then say, “Oh,

a unicorn!” An abstract artefact *has been abstracted*. From such an abstract sphere, such a composition could be instantiated into a material object, and then you have a concrete, specific artefact. Contrarily, universals *are abstract*, though they can be experienced. They show themselves as phenomena. For example, the virtue of courage is a universal virtue that a human can experience. This inquiry aims toward *universal* phenomena. Such a phenomenon is experienced in time—for example, by or through me—and could be experienced in different spatial environments at different places or locations. Flow is such a phenomenon. This phenomenon seems to be a kind of existential force that could be qualitatively experienced. Although different individuals have described the characteristics of flow experience over time and in different environments (p. 126), we cannot hold that *all* humans—as a generalization—can describe the experience of a specific phenomenon such as a flow experience. Some people seem to exist who can describe the characteristics of a specific phenomenon. They could be ‘grouped’ and then ‘all’ members of such a group could share the experience. For example, some people may have had an electrical shock when they were struck by a lightning flash. If they survived, they could describe their experience. Power is an existing phenomenon, a force, that may be experienced by all individuals. The group of ‘all’ lightning-flash-survivors is composed of few humans who had the experience. ‘Universal’ signifies that something existing, such as the phenomenon of power, could possibly be experienced by everyone. ‘General’ points toward a ‘generalization’, such as ‘all’ survivors. It is sometimes not clear if none, one, some, or all members of a group share something, meaning that a specific amount can be defined, which might sometimes be hard because boundaries could be unclear.

This inquiry has a topological nature. Topology, a “branch of mathematics”, works with abstract objects so that “two objects are considered equivalent if they can be continuously deformed into one another through such motions in space as bending, twisting, stretching, and shrinking while disallowing tearing apart or gluing together parts” (Carlson, 2023). The field of topology emerged during the 19th

century, among others with a publication by Henri Poincaré in 1895. August F. Möbius and Felix Klein published works on ‘one-sided’ surfaces such as the Möbius strip and the Klein bottle (Carlson, 2023). I mean by ‘topological’ a ‘mental topology’, referring to Hofstadter (1988). He describes a concept as “an inevitable, epiphenomenal outcome of ‘mental topology’ - a vision of concepts as intrinsically distributed, overlapping regions in an abstract space” (p. 36). Concepts (p. 222) relate to an experience, for example, freedom. The inditation balance (p. 191) has a topological nature as it sits in a mental, abstract space. I have visualized a model of the inditation balance (p. 342). The inditation balance consists of interrelated, cascading stages. Further clarifications would be topics of the onto-epistemologic and, accordingly, of future research (p. 278).

The following section expands on inditation theory’s intuitive and experimental nature.

3.4.5 intuitive and experimental

The nature of this study is intuitive and experimental. Intuition and experimenting, such as heuristically trying and testing, might wind through disciplines and help develop an innovation. While this study looks toward making up an idea and composing an artefact, the research focuses on principles rather than the practical management of specific inventions or innovations.

This study is intuitive. An intuition is an immediate thought of something unclear, such as a hunch. For example, anticipation might employ intuition in the sense of a heuristic, approximative way of thinking, such as intuitively knowing the time when something is ripe. In addition to implicit knowledge, human beings incorporate tacit knowledge (Polanyi, 2009). I use ‘implicit’ for learned knowledge and ‘tacit’ for associated knowledge. In being radically honest, someone might state that he does not surely know why he exactly did something. How might a person decide between two or more equally ‘good’ things? How does someone know that something is somewhat ‘better’ than the other? Sometimes we can confirm after the decision that

it was the right thing at the right time. This doing-the-right-thing-at-the-right-time means intuitive, heuristic reasoning and deciding by using momentum.

This study is experimental because it integrates implicit and tacit knowledge such as metaphors. The experimental character of this study bears the risk of ultimately heading in the wrong direction. The wrong direction means to make wrong decisions. This inquiry is the result of thousands of mini-decisions. For example, I decided (p. 191) to search for specific literature and, from there, moved on by mowing a specific field for relevant by collecting and interpreting information. I might have missed something. Reality checks were provided through the literature and the interview partners. This inquiry, as well as the artefacts of the inditation balance, build on and employ empirical, intuitive knowledge and heuristic reasoning (p. 224). For example, the inditation balance (p. 191) serves as an outline that could be further researched (future research, p. 278).

The following section expands on inditation theory's original and dendritic nature.

3.4.6 original and dendritic

The nature of this research is original and dendritic. I will explain what these terms mean.

This research has an original nature because it offers inditation theory as a new, GENUINE and unique theory. The inditation balance (p. 191) is indited to be applied so that organizations could work with the theory in practice. The methodological contribution of contemplative visualization (p. 40) could be helpful for other researchers. The research is original because of its prototypical character as it could be applied in practice. This research is also unique, as there is no other inditation theory. This research is genuine, as it is self-identical, that is, it does not pretend to be something else. For example, a gold-nugget is genuine gold, while a piece of golden plastic would not consist of pure gold. I understand 'self-identical' as a criterion for correspondence with defined, prescribed or described characteristics, while I point

towards future research (p. 278) regarding philosophical, logical issues of distinguishing ‘original’, ‘unique’, ‘genuine’ in relation to a ‘new’ artefact.

This inquiry has a dendritic nature (‘Metaphor analysis and interpretation’, p. 90). Richardson and Adams St. Pierre (2005) point to rhizomes, which are root-like structures that, conceptually, could be related to knowledge, such as in the form of dendritic structures.

[T]he central imaginary is the **crystal**, which combines **symmetry** and **substance** with an infinite variety of shapes, substances, transmutations, multidimensionalities, and angles of approach. **Crystals grow, change, and are altered, but they are not amorphous. Crystals are prisms that reflect externalities and refract within themselves, creating different colors, patterns, and arrays casting off in different directions.** What we see depends on our angle of repose—not triangulation but rather crystallization. In CAP [creative analytical processes] texts, **we have moved from plane geometry to light theory, where light can be both waves and particles ethnographies.** (Richardson & Adams St. Pierre, 2005, p. 963; emphasis added)

Ellingson (2009) developed Richardson’s concept further as “a framework in which to balance claims of truth with recognition of the intersubjective nature of all knowledge claims” (Ellingson, 2009, p. 14) and described it as well-suited for autoethnography (p. 63). Ellingson understood the structures and how knowledge evolves as dendritic. “Dendritic crystallization refers to the ongoing and dispersed process of making meaning through multiple forms of analysis and multiple genres of representation in a series of disparate texts” (Ellingson, 2014, p. 6). I understand this research as being dendritic in that it is based on an interdisciplinary process of building on empiric knowledge to go further, such as reaching the outer branches of a tree and even touching the tree’s leaves while also having the curiosity to watch out for what might be beyond the tree. Additionally, ‘abduction’, a reasoning process, could be connected to dendritic reasoning. McAuliffe (2015, p. 301; emphasis by the author) contributed that “inference to the best explanation is supposed to be the *last* stage of inquiry, whereas abduction corresponds to the *first* stage of inquiry”. It seems that abduction might be a heuristic knowledge-generation process based on ideas, choices, and decisions. Individuals might be between the tension of connecting the past and the future in a sense-making, meaningful way. They might interpret the past, be sad or

joyful in the present moment, and be hopeful for the future. It is an iterative process with steps, such as dancing, of reflecting, looking back, or moving back, as a reality check, for example, with the literature, to look at the existing issues, and then choose and decide to proceed and move forward.

McAuliffe (2015) suggested that “abduction is the starting point of inquiry, not the ending point, and that abduction involves coming up with a new idea” (p. 308). Abduction might start with an idea and emerge by choosing, making decisions, and taking action. Abduction, therefore, generates new knowledge.

Of course, abductions cannot be forced by a specific procedural program, but one can induce situations (and this is the moral of this episode) in which abductions fit. According to Peirce, the presence of *genuine doubt* or *uncertainty* or *fear* or *great pressure to act* is a **favorable ‘weather situation’ for abductive lightning to strike**. Peirce, however, develops another possible way of creating situations in which new knowledge may more frequently be obtained. For this to work the investigator, as Peirce advises, should let his mind wander with no specific goal. **This mental game without rules he calls ‘musement,’** a game of meditation, or daydreaming. (Reichertz, 2007, pp. 221; emphasis in italic in the original, bold added)

It seems that abduction is close to contemplative visualization because letting the ‘mind wander with no specific goal’ is extremely helpful as it provides some space for new ideas. However, an abductive knowledge-gaining process could be understood as dendritic. Even inductive and deductive reasoning could be a ping-pong-like *abductive process*, such as forcing forward, backwards, up and down between amplitudes, similar to scaffolding. Abduction could be seen as a variation of dendritic reasoning and the starting point for generating new knowledge. It could be a spiralic, fluent process with new knowledge, such as a new artefact and, at the end, with more knowledge than at the beginning of the inquiry. In such a dendritic process, there is no failure. There is only a gain of knowledge because one then knows something was not the right way, perhaps not fruitful, such as a dead end. However, it means that some learning has taken place. Such an aporic dead end could even be close to a breakthrough. That means it is the natural method for an inditer, who could consider using methods to transform tensions and resistance to reach fluency (p. 185).

In this section, the nature of inditation theory was outlined. The sections dealing with conceptual redesign (p. 72), metaphor analysis (p. 90) and the nature of this inquiry (p. 103) outlined characteristics of inditation theory and served to prepare a definition of inditation theory. Such a definition is provided in the following, concluding part of the chapter.

3.5 Definition of inditation theory

This thesis outlines inditation theory, which focuses on making up an idea and composing it into a sense-making and meaningful artefact. The research question is “What is inditation theory?” and the research objective is ‘to outline inditation theory’ with three sub-objectives. The first sub-objective is ‘to define inditation theory’ (p. 7). The research question and the first sub-objective are met by defining inditation theory. The following paragraphs provide the definition of inditation theory.

I will describe the nature of a theory etymologically to outline the understanding of the theory employed in this research. ‘Theory’ evolves from “conception, mental scheme,” and “contemplation, speculation; a looking at, viewing; a sight, show, spectacle, things looked at”, from “to consider, speculate, look at” and from “spectator”, “to see” and “to perceive”. “Philosophy credits sense evolution in the Greek word to Pythagoras” (Harper, 2023). Furthermore, Harper (2023) explains the etymology of ‘theory’:

The sense of ‘principles or methods of a science or art’ (rather than its practice) is recorded by 1610s (as in music theory, which is the science of musical composition, apart from practice or performance). The general sense of ‘an intelligible explanation based on observation and reasoning’ is from 1630s.

Middle English used *theoretical* (n.) ‘theoretic component of a science, etc.’ (late 15c.), also *theoric* (late 14c., *theorike*) ‘language and principles governing a subject, discipline, etc.’ (Harper, 2023; emphasis added)

‘Theory’ is understood as an organized system of related parts such as concepts, to describe, explain or outline a corresponding issue, such as a problem or conflict, in a

sense-making and meaningful way. The following definition answers the research question ‘What is inditation theory?’:

Inditation theory describes and explains the dynamic process of making up an entrepreneurial idea to the composing of a sense-making, meaningful, new artefact. The approach of inditation theory is based on an ‘onto-epistemologic’. Inditation theory provides a methodological framework. Inditation theory includes and contributes a practice-oriented tool, a model of the inditation balance. Two interwoven processes, the fluency process and the inditation process, funnel into the inditation balance. The inditation balance serves as an orientation tool for individuals or organizations to fluently navigate the inditation process from an idea to an artefact.

At the time of finishing this dissertation the notion of ‘onto-epistemologic’ belongs to future research (p. 278)

The following definitions clarify the key terms ‘inditation’, ‘inditer’ and ‘inditing’:

Inditation stands for the process of making up an idea and composing a sense-making and meaningful artefact. The term ‘inditation’ is a neologism based on the old verb ‘to indite’, meaning ‘to make up’ and ‘to compose’.

An *inditer* is an individual—a solo-, entre- or intrapreneur—making up an idea and composing an original and unique artefact. Someone who indites could be termed an ‘inditer’ (Merriam-Webster, n.d.-i). Inditers are knowledge carriers and knowledge bearers. They are personally involved as they carry and bear knowledge that could be outlined in a text, for example. An inditer indites an outcome, an artefact.

Inditing is the *act* of making up an idea to compose a sense-making and meaningful artefact, such as a product or software encapsulated in a business model. Inditing means making up an idea into a specific, artefactual Gestalt intended to meet an

individual's need to solve an issue, such as a problem or conflict. Inherently, inditing is a knowledge-gaining and knowledge-applying process.

Additionally, 'inditement' is described as "the act of inditing or the process of being indited" (Merriam-Webster, n.d.-j).

In the appendix, the 'Glossary' (p. 303) provides definitions, explanations and examples of related, relevant key terms and concepts.

The following section provides the summary for this third chapter and reflects on the 'harvested' insights.

3.6 Chapter summary

This chapter summary condenses the content of the chapter and harvests the results of the seeded knowledge and insights. This chapter is of particular relevance as it was laid out to answer the only research question of the dissertation: 'What is inditation theory?' The research question was answered by the 'Definition of inditation theory' (p. 120). The research question related to the first sub-research objective 'to define 'inditation theory'' (p. 7). Thus, the first sub-objective is met.

There are aspects to be harvested. This chapter contains the 'Definition of inditation theory' (p. 120), as well as the conceptual redesign of the term 'to indite'. As written in the third section in the concluding 'Summary of the conceptual redesign of 'to indite'', the term's "relevance could not be overestimated in that *no other term delineates the process from making up an idea to composing an artefact*" (p. 89). The 'Metaphor analysis and interpretation' (p. 90), and the characteristics of 'The nature of inditation theory is...' (p. 103) provide the fundamental features of inditation theory. The research question and the first research sub-objective are met. As mentioned in the introduction, this chapter could be understood as a 'seeding' chapter because the seeds might also spread to future research (p. 278) and eventually beyond.

The following chapters are laid out to meet the other sub-objectives, that is, second, to outline the fluency process and the inditation process, third, to describe the constitution of the inditation balance. If all three sub-objectives are met, the main

research objective, to outline induction theory, is met. The following chapter serves to meet the research objective of describing the fluency process.

4 Fluency process: From flow to fluency

4.1 Introduction

This chapter is laid out in such a way as to meet the first part of the second sub-objective, that is, to outline the fluency process. The second sub-objective is split into two parts. Both processes seem to be interwoven. The second part of the second sub-objective—to outline the inditation process—is tackled in Chapter Five (p. 191). To remind the reader and complete the research objectives, the third sub-objective is to describe the constitution of the inditation balance (p. 247). The third sub-objective will be answered in the sixth chapter. If all three sub-objectives are met, the main research objective, to outline inditation theory, will be met.

The fluency process relates to the inditation process (p. 191), as outlined in the following chapter. The fluency process relates to the time it takes from making up an idea to composing an artefact. I expect that the less resistance there is during a fluency process, the faster the inditation process, from idea to artefact, might be. Both processes, the fluency process and the inditation process, funnel into the inditation balance (p. 191), an orientation tool used to navigate the process from an idea to an artefact fluently.

This paragraph provides an overview of the organization of the chapter which is divided into six sections. The first section is the introduction. The second section is focused on ‘The Janusian character of flow experience’ (p. 126). Csikszentmihalyi’s lifetime work on ‘flow’ experience builds the ground for this inquiry’s concept of the fluency process. I appreciate and respect his outstanding lifetime work. Csikszentmihalyi undertook research with numerous colleagues. The concept of ‘flow’ stands as a different theoretical framework from the fluency process, although there is a relationship. During the research, the double-faced character of flow experience turns out to be increasingly relevant, so I decided to focus on critical themes. The first section has an introductory character. The second section is split into twelve parts, interwoven with citations from the interviews. The twelve parts are listed as follows:

(1) Csikszentmihalyi's theory of 'flow' experience (p. 127), (2) Flow and 'creativity' (p. 130), (3) Flow in groups and teams (p. 137), (4) Flow and control: Controlling, inviting, directing (p. 140), (5) Flow and goals: Having and not having a goal (p. 142), (6) Flow and time: Gaining momentum while ignoring time (p. 145), (7) Flow and management: Decisions and conflicts (p. 149), (8) Flow and balance: Dynamic equilibrium (p. 152), (9) The Janusian character of flow: Immersion and absorption (p. 155), (10) Flow and nonlinearity (p. 171), (11) Critique regarding Csikszentmihalyi's 'flow' (p. 172), (12) Reflections on issues regarding flow experience (p. 172).

Combining flow with approaches that tackle conflict seems counterintuitive. Flow displays a Janusian character. Even in wars, people experience flow. The concern is the Janusian character. The third section describes three methodical 'Approaches regarding conflict management and conflict resolution' (p. 176). However, these approaches are briefly outlined and not explicated in the methodological chapter because I understand the approaches as recommendations. I saw that they worked. Nonetheless, the approaches worked in specific settings, and they might not work in all settings, so I straightforwardly point toward future research (p. 278) to understand how exactly the approaches might work together for further research and evaluation. I consider the three following methods supportive of making up ideas and composing artefacts by managing conflict and employing resistance: First, 'Orienting, navigating and managing conflicts: Glasl's stages' (p. 177). This refers to Glasl (2020a) on conflict management. While Csikszentmihalyi showed that flow connects to an 'edge' and human thriving, interestingly, Glasl suggested that conflict could end in an annihilating 'abyss'. So, I tried to see if there might be some form of 'stages' that could relate to flow experience. The result is outlined in the inditation balance (p. 247). The inditation balance orients toward the 'edge', while being aware of the Janusian character. The dynamic process of inditation balance means being aware of the 'ends'. The 'edge' and the 'abyss' both seem to be related to existence. Second, 'Solving conflict: Nonviolent communication' (p. 180). 'Nonviolent communication' (NVC) is a method which Rosenberg (1983, 1998, 2015) developed regarding conflict

resolution. Third, ‘Transforming resistance into thriving fluently: Systemic consensing’ (p. 180). ‘Systemic consensing’ (Maiwald, 2018), a decision-making and conflict resolution process, was developed by Visotschnig and Schrotta (2005). Systemic consensing complements NVC. There has been some research on NVC. However, systemic consensing is under-researched (future research, p. 278).

The fourth section deals with ‘The flux of time’ (p. 182). In this section, there are two parts. First, ‘The understanding of the flow state’ (p. 182), second, ‘The contemplative pause as a real-life epoché’ (p. 184).

The fifth section serves to meet the first part of the second sub-objective to outline the fluency process (p. 185).

Finally, the sixth section provides the ‘Chapter summary’ (p. 188).

This fourth chapter seeds the fluency process. Reflections on the flow experience, as well as contemplations and experiences with handling and resolving conflicts, contribute to the fluency process. The fluency process, outlined here, together with the inditation process (p. 191) as outlined in the fifth chapter, funnels into the inditation balance. The sixth chapter regards ‘The constitution of the inditation balance’ (p. 247). The inditation balance is viewed as an ‘awareness-raiser’ that determines one’s own orientation and then navigates through the process from making up an idea to having composed an artefact. That is, an individual or group could realize the orientation in terms of moving in a life-supporting or life-destroying direction.

The following section expands on the Janusian character of flow experience.

4.2 The Janusian character of flow experience

This section clusters themes associated with Csikszentmihalyi’s concept of ‘flow’ experience. As outlined in the ‘Methodological framework’ (p. 25), this research provides summaries of relevant topics with regard to ‘flow’ experience, while focusing on the Janusian face of flow experience.

I will introduce this part with consideration of a study of 24 Nobel laureates (Rothenberg, 1996). The study's title was 'The Janusian process in scientific creativity,' and it reads like a study of flow experience.

Overall analysis of the data regarding the creative work of the contemporary outstanding scientists and those of the past indicated the significant role in scientific creation of **the janusian process** ("actively conceiving multiple opposites or antitheses simultaneously"). (Rothenberg, 1996, p. 207; emphasis added)

Rothenberg and Csikszentmihalyi might have pointed toward the same phenomenon. Both Rothenberg and Csikszentmihalyi identified four phases of the process and focused on creativity (p. 130). Rothenberg saw the complex Janusian character as a process. Csikszentmihalyi highlighted the systemic characteristics of the phenomenon. In the following part, I describe Csikszentmihalyi's theory of flow experience and return to Rothenberg's approach regarding flow and 'creativity'.

4.2.1 Csikszentmihalyi's theory of 'flow' experience

This part expands on Csikszentmihalyi's theory of 'flow' experience. The flow experience was seen as substantial right from the beginning of this project and remained relevant. Flow has been known as a phenomenon for a long time and was recognized early in history:

[F]low experience [...] has been described in many cultures in the past, including the **Hindu Mahabaratas** and **Daoist texts in China**. There is also an old saying in **Japan**, which appears to indicate the flow experienced while riding a horse, according to Iwata (2003): 'Anjo hito naku, anka uma nashi.' **This means riding a horse so skillfully that it appears as if man and horse have become one.** Considering these descriptions of flow gathered from all over the world, comparison of flow and its accompanying psychological phenomena **across cultures may reveal both the basic universality of a central human experience**, as well as the ways in which different cultural histories and experiences have resulted in emphasizing different aspects of the common experience. (Csikszentmihalyi & Asakawa, 2016, p. 5; emphasis added)

Csikszentmihalyi directly cited 'Hindu' and 'Daoist texts' and describes an 'old saying'. Barrett compared 'flow' with the 'Wuwei' of 'Zhuangzian spirituality':

I suggest that the options be gathered into three categories: strong transcendence, weak or minimal transcendence, and personal transcendence.

Strong transcendence, with respect to **flow**, is “super-flow”: paranormal sensitivity and skill. This version of the **wuwei** ideal copes with human suffering by overcoming the limitations of human nature, and it does so by means of literally spirit-like insight and power. (Barrett, 2011, p. 698; emphasis added)

The phenomenon has been known for a long time, while not necessarily as ‘flow’, though with similar descriptions and expressions.

The phenomenon might have been recognized in Ancient Greece. Chronologically, this inquiry could be seen as being in line with the work of Heraclitus, an ancient Greek pre-Socratic philosopher. Heraclitus (around 520–460 BC) can be associated with ‘panta rhei’, a metaphor for change and process: ‘everything flows’ and for claiming that it might not be possible to step into the same river twice. The concept of ‘eudaimonia’ in Aristotle’s (384–322 BC) ‘Nicomachean Ethics’ relates to virtues such as wisdom, courage, and compassion. The term ‘eudaimonia’ could be translated as ‘happiness’ or ‘flourishing’. Csikszentmihalyi considered ‘flow’ as a phenomenon that seems to exist ‘across cultures’:

[C]olleagues have interviewed by now ten thousand people around the world—women who weave tapestries in the highlands of Borneo, meditating monks in Europe, also Catholic Dominican monks, and so forth. They all said these same things. So “flow” seems to be **a phenomenological state that is the same across cultures**. What people do to get into that state varies enormously, but **the experience itself is described in very similar ways**. (Csikszentmihalyi, 2014a, p. 273; emphasis added)

As this phenomenon occurs in different traditions, I understand it as related to human existence. The flow experience seems to be a universally-experienced human phenomenon. It relates to ancient, traditional, ontological and epistemological wisdom that meanders in the form of a time-spatial line through time, spaces and places.

Peifer et al. (2022) contributed a scoping review of flow research. Csikszentmihalyi’s emphasis is on the existential quality of the experience. Flow experience is “the full involvement with what one is doing, which is experienced as enjoyable and uplifting—has been found to be recognized in every culture where it has

been studied" (Csikszentmihalyi & Asakawa, 2016, p. 4). The term 'flow' was coined by Csikszentmihalyi during his research:

Then I realized that is it **not so much the form of the play that is important, but it is the experience of playfulness** that people have when they do it. It took 2-3 years before I gave it the name 'flow' because '**flow** was **very often mentioned by people** ('Oh, I am being **carried by the river**, I don't have to think, I just do it, **spontaneously, automatically**'). '**Flow**' was the name that came out, as I say, it was a very simple thing, it was something that I did for a class but it resonated so much with people, after a while. (Csikszentmihalyi & Lebuda, 2017, p. 814; emphasis added)

Csikszentmihalyi asked what a good life might be: "Viewed through the experiential lens of flow, *a good life is one that is characterized by complete absorption in what one does*" (Nakamura & Csikszentmihalyi, 2002, p. 89; emphasis in original). He was "struck [...] that when work on a painting was going well, the artist persisted single-mindedly, disregarding hunger, fatigue, and discomfort—yet rapidly lost interest in the artistic creation once it had been completed" (Nakamura & Csikszentmihalyi, 2002, p. 89). He found "this behavior so interesting" because "it seemed to contradict the generally accepted paradigm of psychology" since "behaviorist theories, people, like other organisms, were motivated to behave by the expectation of a desirable external state, such as food or the cessation of electric shocks" (Csikszentmihalyi & Asakawa, 2016, pp. 5–6). He worked with young artists and described their behaviour:

The **young artists**, however, **knew that their work was very unlikely to be noticed or bought**—yet as soon as they finished one painting, they were eager to start a new one. **Clearly they were not motivated by having the painting, or by selling it for money**; instead, it looked very much like **what motivated them was making the painting**. (Csikszentmihalyi & Asakawa, 2016, p. 6; emphasis added)

The "work on flow was assimilated by psychology primarily within the humanistic tradition of Maslow and Rogers" (Nakamura & Csikszentmihalyi, 2002, p. 90). Flow experience shows two conditions and six characteristics:

The conditions of flow include:

- Perceived challenges, or opportunities for action, that stretch (neither overmatching nor underutilizing) existing skills; a sense that one is engaging challenges at a level appropriate to one's capacities
- Clear proximal goals and immediate feedback about the progress that is being made.

Being ‘in flow’ is the way that some interviewees described the subjective experience of engaging just-manageable challenges by tackling a series of goals, continuously processing feedback about progress, and adjusting action based on this feedback. Under these conditions, experience seamlessly unfolds from moment to moment, and one enters a subjective state with the following characteristics:

- Intense and focused concentration on what one is doing in the present moment
- Merging of action and awareness
- Loss of reflective self-consciousness (i.e., loss of awareness of oneself as a social actor)
- A sense that one can control one’s actions; that is, a sense that one can in principle deal with the situation because one knows how to respond to whatever happens next
- Distortion of temporal experience (typically, a sense that time has passed faster than normal)
- Experience of the activity as intrinsically rewarding, such that often the end goal is just an excuse for the process.

(Nakamura & Csikszentmihalyi, 2002, pp. 89–90)

To connect the conditions and characteristics with my own experiences, I examined my understanding of the concept. At an early stage of this research I wrote my reflections in my notes (‘Phenomenological reflective note (excerpt): Flow experience’, p. 321). The reflections on flow were helpful because they pointed toward issues I then addressed in the interviews. The reflections gave hints with regard to topics to search for in the literature. For example, I then had the idea to search for ‘resonance’ and found the work of Rosa (2019)

Nakamura and Csikszentmihalyi (2002, p. 90) report that “[t]he state is one of dynamic equilibrium”, “[t]he balance is intrinsically fragile”, “flow research has emphasized the dynamic system composed of person and environment.” Csikszentmihalyi describes that “artists, athletes, or creative professionals describe the best times experienced in their favorite activities, they all mention this dynamic balance between opportunity and ability as crucial” (Csikszentmihalyi, 2014d, p. 212). Flow could be related to what we call ‘creativity’. Csikszentmihalyi unveiled ‘creativity’ as a myth.

4.2.2 Flow and ‘creativity’

Flow is sometimes understood in connection with ‘creativity’. Csikszentmihalyi and Nakamura (2014a) concluded a chapter by pointing out “a person who can find novelty and excitement in the beauty of life in all its manifestations need not accomplish

anything of note" (p. 253). They close their chapter with words of wisdom: "Just experiencing life with full involvement will be a reward more important than fame and success" (p. 253). While this might be a truism, there seem to be some fascination with what we call 'creativity' and what it could 'add' to a system such as an organization or society as a whole. While pointing out that there is research into 'What is creativity?', Csikszentmihalyi, after researching 'creativity' for years, asked another question that led him to explore the system of creativity. "Where is creativity?" asked Csikszentmihalyi (2014h, p. 47; emphasis in the original). He wrote, "what we call creative is never the result of individual action alone" (p. 47) and named "three main shaping forces: a set of social institutions, or *field*, [...] a stable cultural *domain* [...] and finally the *individual*" (p. 47; emphasis in the original). Why did Csikszentmihalyi consider systems relevant regarding creativity? His answer is based on experience:

I simply assumed that one could **understand creativity** with reference to the thought processes, emotions, and motivations of **individuals who produced novelty**. But each year the task became more frustrating. In our longitudinal study of **artists**, for instance, **it became increasingly clear that some of the potentially most creative persons stopped doing art and pursued ordinary occupations, while others who seemed to lack creative personal attributes persevered and eventually produced works of art that were hailed as important creative achievements**. (Csikszentmihalyi, 2014b, p. 101; emphasis added)

As Csikszentmihalyi was interested in flow experience and its connection to creativity, he also researched the phenomenon of the 'genius'. "The location of genius is not in any particular individual's mind, but in a virtual space, or system, where an individual interacts with a cultural domain and with a social field" (Csikszentmihalyi, 2014b, p. 100).

If creativity is to retain a useful meaning, it must refer to a process that results in an idea or product that is recognized and adopted by others. Originality, freshness of perceptions, divergent thinking ability are all well and good in their own right, as desirable personal traits. But without some form of public recognition they do not constitute creativity, and certainly! not genius. **In fact, one might argue that such traits are not even necessary for a creative accomplishment.** (Csikszentmihalyi, 2014b, p. 102; emphasis added)

The concept of ‘creativity’ seems to be socially constructed. A human being could make up an idea and there might be exceptions.

Thus whether an idea or product is creative or not does not depend on its own qualities, but on the effect it is able to produce in others who are exposed to it. Therefore it follows that **what we call creativity is a phenomenon that is constructed through an interaction between producer and audience.** Creativity is not the product of single individuals, but of **social systems** making **judgments** about individuals’ products. (Csikszentmihalyi, 2014b, p. 102; emphasis added)

The part on ‘ideas’ at the beginning of the imitation process expands on this topic (p. 199). I connect ‘to create’ to existence. The conceptual redesign distinguishes the terms ‘to create’ from ‘to imitate’ (p. 72). Csikszentmihalyi and Wolfe (2014) connect ‘persuasion’ to ‘ideas’ and ‘creativity’ as a methodological, epistemological and ‘probably ontological’ issue:

For if you cannot persuade the world that you had a creative idea, how do we know that you actually had it? And if you do persuade others, then of course you will be recognized as creative. Therefore it is impossible to separate creativity from persuasion; the two stand or fall together. **The impossibility is not only methodological, but epistemological as well, and probably ontological.** In other words, if **by creativity we mean the ability to add something new to the culture**, then it is impossible to even think of it as separate from persuasion. (Csikszentmihalyi & Wolfe, 2014, p. 164; emphasis added)

The question could be why someone even strives to persuade another. Someone who is intrinsically motivated might not need “external rewards or recognition”:

They find their reward in the activity itself, without having to wait for external rewards or recognition. A recurring refrain among them goes something like this: **“You could say that I worked every day of my life, or with equal justice you could say that I never did any work in my life.”** Such an attitude greatly helps a person to persevere during the long stretches of the creative process when no external recognition is forthcoming. (Csikszentmihalyi & Wolfe, 2014, p. 170; emphasis added)

A longitudinal study of former fine art students found that some of the most promising artists were employed in real estate, teaching, or remodelling old houses, while others were designing sweaters in Paris. The promise of an independent, creative artistic career either never materialized or was cut short. They found “women students had outscored men in the various creativity tests we used, and they had

better ratings from art teachers in terms of artistic promise" (Csikszentmihalyi, 2014c, p. xxi). Such findings might indicate a successful career, which was not the case. "Eighteen years later, not one of the women artists were known professionally or were exhibiting their work, while at least half a dozen of the men were getting to be established artists" (Csikszentmihalyi, 2014c, p. xxi). The findings suggested, according to Csikszentmihalyi, that understanding creativity requires considering the impact a person has on a community.

Studying individuals to determine how creative they were was like listening to one hand clapping. Creativity, I concluded, could not be understood unless one took into account the **impact a person had in his or her community of peers**; its causes could not be understood without taking into account the **traditions from which the novelty came**, and the **contribution society made to the individual's ideas**. (Csikszentmihalyi, 2014c, p. xxi; emphasis added)

Indeed, I would add Connell's concept of 'hegemonic masculinity' (Connell, 1987). Regarding what we call 'creativity', the concept of 'hegemony' in combination with 'gender' (Butler, 2011) might be relevant, because we could ask who might prescribe what creativity means and in which context creativity might be valuable and in which context it might not be of value. Furthermore, who might subscribe, thus believe, to 'be' creative, who might describe someone as a creative person, and who might ascribe creativity to someone (future research, p. 278).

Csikszentmihalyi considered people who seem to perceive flow experience, and thereby developed the theory of 'autotelic' personalities (Baumann, 2021). However, being such an 'autotelic' personality might not be sufficient. Additionally, the social environment could be taken into account.

Csikszentmihalyi and Sawyer (2014) contributed a process of four stages of 'creative insight', based on a three-stage process of mathematician Poincaré and further research on this notion. That is, "idle time" when a person is removed from the tight schedule and time demands of the usual office routine" and "interpersonal contacts, strategic or political considerations" are important. They point to the "knowledge of what questions were 'interesting' as defined by others in their sphere

of activity". The insights, often occurring in isolation, are contextualized within a socially "ongoing experience" that "would be meaningless out of that context" (Csikszentmihalyi & Sawyer, 2014, p. 68). While Csikszentmihalyi and Sawyer (2014) focused on the field, the domain and the individual regarding a system, Rothenberg (1996), with his study of Nobel laureates, also identified a "complex" process of "four phases": "motivation to create; deviation or separation; simultaneous opposition or antithesis; and construction of the theory, discovery, or experiment" (Rothenberg, 1996, p. 207). Rothenberg provided the example of physicist Bohr regarding the Janusian process:

Bohr was known to develop his conceptions while writing. The specific evidence regarding the janusian process [...] is a manuscript passage from a letter to the editor of Nature containing his very first written formulation regarding the complementarity principle (Bohr, 1927). It indicates that this first formulation consisted of a simultaneous antithesis, as follows: **The antithetical wave and particle natures of light operated simultaneously as complementary sides of the same phenomenon.** (Rothenberg, 1996, p. 218; italic emphasis in the original; bold added)

Bohr's behaviour of developing "his conceptions while writing" might mean that he indited his conceptions. Additionally, the citation above reads as if Bohr had described the fluency process (wave) and the inditation process (particle) as 'complementary sides of the same phenomenon', as constitutional processes funnelling into and fueled the inditation balance.

We could understand an individual as embedded in a social environment and organized in organizational entities, and we might consider creativity in a social context. Csikszentmihalyi wrote that "if you wanted to know how creative products came about—how new music was composed, novel books were written, or scientific theories elaborated—knowing how 'creative' a person might be was not enough" (Csikszentmihalyi, 2014c, p. xxi). Csikszentmihalyi and Sawyer (2014) stated regarding organizations:

Creativity at the internal level is no guarantee of business success at the external level, but it is a prerequisite. The danger is that **internal creativity can become isolated, feeding on itself in an incestuous fashion.** The challenge for organizations is to create corporate cultures that direct internal creativity toward external creativity resulting in increased

market share and customer satisfaction. (Csikszentmihalyi & Sawyer, 2014, p. 70; emphasis added)

Csikszentmihalyi and Sawyer (2014) provided observations regarding creativity in organizations. A creative process relies heavily on social interaction such as “face-to-face encounters and of immersion in the symbolic system of one or more domains”. Significant insights, such as innovative new products or technology, “are often characterized by a synthesis of information from multiple domains, which can be as far apart as chemistry is from social norms, or as close as neighboring branches of mathematics”. To achieve this synthesis, “thorough knowledge of one or more domains”, “immersion in a field that practices the domain”, “attention on a problematic area of the domain”, “idle time for incubation that allows insights to emerge”, “ability to recognize an insight as one that helps resolve the problematic situation”, “evaluation and elaboration of the insight” are essential. Furthermore, “strong interest, curiosity, or intrinsic motivation that drive a person or group to commit attention to a problematic area in a domain, and beyond generally accepted boundaries of knowledge” are crucial, as well as “not to fill schedules with goal-directed, conscious, rational problem solving, so as to allow for the serendipitous combination of ideas” and to “provide opportunities for testing insights, to develop their consequences” (Csikszentmihalyi & Sawyer, 2014, pp. 70–71).

Nonetheless, the experience of a creative person might be relevant in terms of deciding what to do next. "Domains are presented to organization members as 'given knowledge', the basic factors of the profession" (Csikszentmihalyi & Sawyer, 2014, p. 68). Someone 'creative' might challenge such 'basic factors': "In practice, however, most creativity involves identifying those points at which the domain can be changed for the better, without excessive cost" (p. 68). It might mean acting effectively, which might mean having sufficient knowledge regarding relevant issues. "A novice treats the domain as unchangeable, an expert or virtuoso not only realizes what can or should be changed, but also how difficult such change will be" (p. 68). Knowledge in a field or domain and its boundaries can be identified and acknowledged. Then, the

boundaries of the field or domain could be stressed and eventually expanded, or a new area beyond so far accepted boundaries could be established. In their “systems view, the creative process involves the generation of a novel creative product, the selection of the product by others in the field, and the retention of selected products that the field adds to the domain” (Csikszentmihalyi & Sawyer, 2014, p. 68). While this holds, before having a product, there might have been an idea for producing a product. Individuals could develop such ideas. They could work alone, in or for an organization. Csikszentmihalyi and Sawyer (2014) described the possible behaviour of an inditer who could be recognised as a ‘stymied individual’ when such an inditer recognizes resistance from the field, for example, from the management of an organization. However, they used the terms ‘researcher’, ‘executive’, ‘entrepreneur’, ‘investor’ and ‘intrapreneurship’ for such an individual:

A **researcher** or **executive** independently develops a novel solution to a market need. The corporation’s management, acting as the field, concludes that this novel, creative product is not suited to the domain of their business. The **stymied individual** then creates a new field and domain, in the form of a start-up corporation. This pattern has resulted in two methods of appropriating the **entrepreneur**’s drive and initiative, either by becoming an **investor** in the Straight-up (there by joining the new field) or initiating new corporate policy designed to encourage “**intrapreneurship**” (changing the field’s selection process to be more receptive to innovation). (Csikszentmihalyi & Sawyer, 2014, p. 69; emphasis added)

Eventually, such an individual might need some courage and resources to make the correct decision. There might always be the possibility of simply giving up and ‘doing the job’ to sustain one’s own existence.

Csikszentmihalyi and Sawyer (2014) observed creativity in organizations, and Rothenberg (1996) pointed to the Janusian character of creativity. Individuals described as ‘creative’ are able to hold and overcome tensions and boundaries. The Janusian character of flow might be the metaphor that stands for such abilities. Organizations are organized entities, so power relations and hegemonic influences could be relevant. However, regarding flow with a focus on organizations, the phenomenon can be experienced alone on the part of an individual, or in groups and teams. The following part focuses on flow in groups. A group or a team could be part

of an organization, though not necessarily. For example, musicians could play just for fun in a group without being organized as an entity. All members of a team could work for the same organization, though not necessarily; for example, in interdisciplinary research, people might work for different universities and focus on a specific issue. The following part focuses on groups and teams.

4.2.3 Flow in groups and teams

Regarding individuals, groups and teams this research draws on Forsyth (2019), offering a “scientific analysis that draws on theory and research from any and all disciplines that study groups” (Forsyth, 2019, p. XV), as well as on specific research on groups and teams related to flow experience as outlined above, such as that of Sawyer (2007, 2014, 2015) on groups, and van den Hout (2016); van den Hout and Davis (2019), and Burow (2015) on teams. As I studied characteristics of flow experience regarding individuals, groups and teams, such as in terms of Csikszentmihalyi’s, Sawyer’s and van den Hout’s theories, I reflected on how many flows might ‘there be’ because there seem to be different theories. After a while, I considered philosophy and the natural sciences to be relevant. I realized that Turner had asked almost the same question: “Are all ‘flows’ one, and do the symbols indicate different kinds and depths of flow?” (Turner, 1982, p. 59). Consequently, I broadened the scope of the research.

However, regarding groups, there is the concept of ‘shared flow’. Nakamura and Csikszentmihalyi (2014) contribute the following regarding ‘shared flow’:

Shared flow appears to be distinguishable from optimal individual experience in group settings where one’s co-participants may or may not be in flow. We lack an analysis of the phenomenon that addresses the possibility of emergent qualities, whether with respect to dimensions, dynamics, conditions, or functions and effects. (Nakamura & Csikszentmihalyi, 2014, p. 259)

Flow experience in teams is defined by van den Hout (2016, p. 40) as “a shared experience of flow during the execution of interdependent personal tasks in the interest of the team, originating from an optimized team dynamic and typified by seven prerequisites and four characteristics”. The seven prerequisites are “collective

ambition”, “common goal”, “aligned personal goals”, “high skill integration”, “open communication”, “safety and mutual commitment”, and the four characteristics are “a sense of unity”, “sense of joint progress”, “mutual trust” and “holistic focus” (p. 40). Van den Hout recommended that “future research should explore the emergence of team flow with more case studies and other methodologies in more diverse business and work team contexts” (p. 143). For managers, “the key is to know how to build a team of people with a mission and complementary skills, and then empower them to develop the prerequisites of team flow” (van den Hout et al., 2018, p. 413).

Sawyer describes ‘group flow’ from a learning and artistic perspective:

Group flow is a peak experience, a group performing at its top level of ability. [...] In situations of rapid change, it’s more important than ever for a group to be able to merge action and awareness, to adjust immediately by improvising. In group flow, activity becomes spontaneous, and the group acts without thinking about it first. (Sawyer, 2015, p. 33)

Sawyer (2015) names ‘ten flow-enabling conditions’: (1) a clear group goal, ranging on a continuum from extrinsic (i.e., a product-oriented goal) to intrinsic (i.e., an exploration-oriented goal), (2) close listening (i.e., attending to what the others are doing), (3) complete concentration on the task, (4) being in control of one’s action and environment, (5) blending egos (i.e., subordinating the individual ego to the group), (6) equal participation (i.e., all group members have an equal function), (7) familiarity (i.e., preexisting structures such as shared knowledge), (8) constant and clear communication, (9) keeping it moving forward (i.e., continuous working on the task), and (10) a potential for failure in solving the task. “Group flow is an emergent group property and is not the same thing as the psychological state of flow” (Sawyer, 2014, p. 96). He writes, “[i]n this state, each of the group members can even feel as if they are able to anticipate what their fellow performers will do before they do it” (Sawyer, 2014, p. 95).

Turner was interested in flow experience. He focused on ‘communitas’.

Communitas, with its unstructured character, representing the ‘quick’ of human interrelatedness, what Buber has called das *Zwischenmenschliche*, might well be represented by

the ‘emptiness at the center,’ which is nevertheless indispensable to the functioning of the structure of the wheel. (Turner, 2002, p. 372; emphasis in original)

Turner referred to Gestalt psychology (p. 176, ‘Gestalt’, p. 220) and metaphors (p. 40).

Interview partner L. pointed to ‘power’, the ‘states of being dependent, independent and mutually dependent, like interdependent’.

Well, maybe it’s connected to what we talked about power. Because in nonviolent communication, we play with, like the **states of being dependent, independent and mutually dependent, like interdependent**, and when we don’t, when we’re in a group and we don’t come to mutual dependency like interdependence, **where we all play a role and everyone is used, we are likely at some point to lose the flow and lose the energy because everyone is not used**. So, either we lose people or people will drop off and we have less power because we have less people. (Interview partner L.; emphasis UP)

Interview partner L. connects flow with energy and power. To lose people is different from people that ‘drop off’, as they decide not to join. It might be that they got lost, as eventually their abilities could not be in synchronicity with the others. They might then decide to leave the group.

Other aspects are ‘inclusion’ and ‘exclusion’ and ‘belonging’. Interview partner L. points out:

Inclusion and **exclusion**, it’s like crucial for human beings. I mean, for thousands and hundreds of thousands of years, **exclusion meant death**. So, in terms of our systems I would say we’re kind of **wired for connection**. **We’re wired for inclusion**. We are wired to be living in groups where before it used to be, we had food, we had shelter with warmth and of course, even if we seem like we have supermarkets and hotels and stuff, but still we need that inclusion. [...] We become like dumb because all of our system is focused on inclusion. **It’s focused on how can I belong again**. (Interview partner L.; emphasis UP)

There are differences between groups and tensions regarding independence and mutual interdependence:

I think that is really crucial to know when we are dependent on someone else and know what to do, like ask for support or **ask for inclusion** and **know we are independent**. And when we think we’re independent, when we think we don’t need anyone to kind of open up for the next place of being more vulnerable and letting someone influence us and showing that we want to influence others. So, I do believe that **mutual interdependency** is very – it plays a big part when it comes to flow. (Interview partner L.)

Interdependency and ‘mutual interdependency’ are relevant when it comes to enabling inclusion. Tensions eventually point to balance and reciprocity.

The following part focuses on controlling a phenomenon.

4.2.4 Flow and control: Controlling, inviting, directing

As I reflected on the characteristics of flow experience, I was irritated regarding control (p. 303) because I did not know what Csikszentmihalyi might have meant by using the word ‘control’. He stated:

Everyone said that it was like being carried by a current, spontaneous, effortless like a flow. **You also forget time and are not afraid of being out of control. You think you can control the situation if you need to.** But it’s hard because the challenges are hard. It feels effortless and yet it’s extremely dependent on concentration and skill. (Csikszentmihalyi, 2014a, p. 273; emphasis added)

‘Control’ might not be a suitable expression because, as Csikszentmihalyi mentioned in the citation above, someone is ‘not afraid of being out of control’. That means someone did everything possible and accepted that something could happen that was not in their own sphere of control or power. Even forcing flow experience to happen, for example in teams, it is reported that flow can ‘backfire’: “As such, it is critical to remember that team flow cannot occur on demand—indeed, attempts to control or force it will backfire” (van den Hout & Davis, 2019; position 2947–2948). They point toward two relevant aspects: personal and external factors. “One must respect the fact that there are personal and external factors, over which limited control can be exercised, that limit the emergence of team flow” (van den Hout & Davis, 2019; position 2947-2948). Nakamura and Csikszentmihalyi (2002) contribute their view on control, which seems related to the will rather than being determined by “the dictates of the genes and culture” (Nakamura & Csikszentmihalyi, 2002, p. 91). “Consciousness thus serves as ‘a clutch between programmed instructions and adaptive behaviors.’” (Nakamura & Csikszentmihalyi, 2002, p. 91). To distinguish might be ‘controlling’ consciousness regarding one’s own skills and learning, and ‘controlling’ other people or the situation.

Instead of attempting to control, ‘flow’ can be ‘directed’, ‘redirected’, ‘invited’, ‘shifted’ and ‘steered’. An interview partner said that flow can be invited: “And that we can set the stage for it. But we also know there’s something magical about it that we can’t force. But we can invite” (Interview partner H.).

So here’s how I would describe for myself is that there’s a surrender happens first. And out of that surrender. Then I **wouldn’t call it control**, I would name that more of What’s the right word? Hmm. [5 seconds pause] God, so hard to put it into words, as for me, **control** has a **feeling sense** of, um, **pushing**.

[...] And so just to think of a word and I understand what they’re saying because it’s like the image that comes up is being on a sailboat when the wind is really raging and that you’re able to just tweak the sails. Very slightly to change your trajectory, and there’s that merging with the wind, you’re not controlling the wind, but you’re directing.

[...] So it’s almost like the **capacity to direct your own attention** that then allows that, ah, yeah, I’ll have to keep thinking of the words. That **sense of control**, but that isn’t **control over**, it’s the same thing we were talking about before, **it’s not power over, it’s power with**.

[...] Yeah, and I think that it’s like **relaxed connection** now that we’re working with, like the best surfers don’t go I can surf anything, you know, like, you know, I’m better than the waves. **They’re like deep respect for the waves because, [...] you know, that’s more powerful than me**. There’s that recognition and the wind is more powerful than we are that that there’s a **flow that we’re going with**. And that, yeah, there is that movement and that we’re not trying to fight the movement or direct the movement, **we’re aligning with the movement**.

[...] Yeah, and you don’t say I am this energy, I have control of this energy, right? **There’s a respect of the energy**.

[...] Yes, and **the word that came to me is merging with. That you’re merging with the momentum and that as that merge, then you have a sense of where it’s gonna go**. Yeah. **And you’re following. It’s like dancing, like really good dancers**.

[...] And you can **relax** into that. (Interview partner H.; emphasis UP)

In a group, there is a sense of moving forward together, and the process of dancing resonates. Not being controlled, though in control, as this process merely works on its own and one is merging with the current.

Another interview partner mentioned he would ‘shift’ and ‘redirect’: “So ideally, I would shift the flow. I wouldn’t stop it, like, okay, [...] let’s have the serious business now. But I would just redirect ideally” (Interview partner R.). Another interview partner said that flow can be ‘steered’. This is what interview partner L. contributed:

And when I see people that were not so engaged before they turned into like they moved closer and they kind of start asking questions. **And it’s not like because they want to control things**, but because they want another view of things they want to have. That’s something I would say is usually **a sense of flow of being in the moment**, being engaged in what we’re doing there, you know, and that would say that there’s certain things that comes first and then the next and then the next. **And I can kind of steer it that way. I cannot control it, but I can steer it to a**

certain place that I know usually people would experience more of that. (Interview partner L., emphasis UP)

As suggested above, flow cannot be controlled. Instead, flow can be ‘invited’, ‘directed’, ‘redirected’, and ‘steered’. Flow is a phenomenon that needs to be handled with care and attention. ‘Control’ is even one of the ‘softer’ issues. There are ‘hard’ issues, as outlined in one of the following sections (‘The Janusian character of flow: Immersion and absorption’, p. 155). Flow as a phenomenon cannot be controlled; instead, the individual experiencing can control their own actions by *reasoning* (p. 224) and *deciding* (p. 191), for example, to interrupt the timely sequence by shifting attention in routines (p. 230). This also means being in resonance with feelings, needs and empathy to balance reciprocity.

In terms of connecting the phenomenon to leadership and even maturity, there is no control, though there may be inviting, directing and steering. I would compare flow experience with the martial arts: One uses one’s energy and outside energy, which sometimes includes not doing something. It is not passive or avoiding. Instead, it is a question of doing the right thing at the right time. Sometimes, it makes sense to immerse oneself for quite a while, for example, while undertaking a dissertation. It is more of a sense of calmness or silence in a hurricane. However, the experience could be very different from individual to individual and from situation to situation. To balance one’s own needs and the needs of others might be the key. Being in alignment might mean that something resonates. Going with the flow could mean that the outer aligns with the inner, something permeative, not ‘trans’, because it goes through something and has a perceivable direction.

The following section relates to organizations as teams usually have a goal to achieve.

4.2.5 Flow and goals: Having and not having a goal

As well as the other parts, this part relates to other disciplines and fields regarding the direction towards some ‘goal’. I will start by pointing to research regarding the flow

experience, followed by a consideration of the utterances of the interview partners (p. 57) to point to some related research, themes and topics.

Moneta (2004), for example, focused on intrinsic motivation regarding Hong Kong Chinese and American students in connection to flow experience. The findings offered:

Chinese are most likely to reach flow when they are in the condition that was originally labelled boredom/relaxation. This is paradoxical, as Hong Kong Chinese are renowned for their hardworking attitude. Therefore, for Chinese it appears more appropriate to rename the low-challenge/high-skill condition as **mastery-practice** condition. (Moneta, 2004, pp. 211, emphasis added),

Here, I add the German term ‘Übung’ (Brinkmann, 2012b). In the initiation process, Übung is in the part of routines (p. 230). There might be no adequate expression in English.

Regarding ‘goals’, Nakamura and Csikszentmihalyi (2002) contribute the following, “motivation is emergent in the sense that proximal goals arise out of the interaction; later we will consider the companion notion of emergent long-term goals, such as new interests” (p. 91). Interview partner R. contributed regarding goals in a group, and suggested that in a specific, generative process, there may even be no goal. It means ‘listening attentively’ to what ‘is emerging in front of our eyes’:

But then something happens, some **shift** happens, and **the sense is as each circle speaks through you or the circle speaks through me in a way it doesn't matter to whom it speaks**. It's not like, oh, I want to say something. It's, it's, it's, **that's where the personal part is transcended**. It becomes a **circle** like a **new meaning** that wants to surface in the circle, and then **sometimes this voice, sometimes to that voice**, so that's definitely my experience of a flow that very often happens. And regardless whether people speak or not, who speaks, who doesn't speak but an hour and a half will go like this. When it's complete, people go like, oh, my God, what was that? [...] **It's basically there is no goal**. We are **listening to the centre**; we are **listening to the circle** to see **what is the new meaning** that wants to emerge. So, it's **basically listening attentively to what wants to emerge**, you know, **to the future that is emerging in front of our eyes**. (Interview partner R.; emphasis UP)

Interview partner R. contributes regarding goals.

And if **there is a goal**, then there is this **tendency** like, OK, OK, let's you know, **let's stop**. Let's just go for the, you know, **we have two ideas: Let's go for one of them**. And so that's why in the design of the facilitated processes, it needs to be, I mean, I like to take into account how can

I bring in also the **elements of dreaming**, the **elements of opening up** the **elements of wanting to solve powerful questions for answers**, **powerful questions are one of the many tools that can keep opening**, **opening up the invisible**. So, there needs to be, in my experience, a time for that, where we stop, where we are not chasing the goal, we pause. We relax, we dream, we're sensing, we open, you know, we brainstorm issues and so forth, and then we harvest and then we have a hopefully a very kind of a, you know, efficient way of putting it all together and then making a project or an action plan out of it for through the art of designing. Yes, I see the **process**. (Interview partner R.; emphasis UP)

Interview partner D. mentions that regarding goals, “to focus flow towards an active goal becomes almost an oxymoron to me” (Interview partner D.).

But but in terms of higher goals, no, that's sort of off the point, I think it's very hard to I think I think it's very hard to approach flow with a conscious goal. I think that sort of that almost becomes mattering, I mean, **to focus flow towards an active goal becomes almost an oxymoron to me**. [...] Because **the flow appears once you have abandoned the active goal**. (Interview partner D., emphasis UP)

Interview partner D. points to an ‘oxymoron’, a combination of words with contradictory meanings. It is more of ‘leaning into’ without resistance rather than attempting to control it. Regarding the ‘goal’, it would mean to do everything one could do and then to let it go because nothing could be added or left—while being open in terms of what happens. There seem to be descriptions of contradictions regarding goals. Csikszentmihalyi, Sawyer and van den Hout mention goals; these interview partners would even “abandon the active goal” (Interview partner D.).

While there is, again, much more to say, I summarize the theme. Someone might want to have a ‘goal’ and adjust activities toward that goal. Such a goal could make *sense*, and it *gives* meaning, for example, reasoning (p. 224), deciding (p. 191), which points, for example, to Rosa (2019), Bauer (2005, 2011, 2014, 2019), and Frankl (2006, 2014). Regarding intrinsic and extrinsic motivation, there is, for example, Amabile (1988, 1993); Amabile and Fisher (2012).

Additionally, Angel Ferrero and Bessière (2018) researched ‘individual innovation’ in an ‘an experimental study on the role of confidence and risk taking’ because avoiding risks might play a role in this theme. Avoiding risks makes sense in terms of *not* entering the ‘zone’ of the ‘life-threatening side’ (p. 142) of life. I will also point to the

decision-making process of systemic consensing (p. 180), a process involving resistance. We might want to avoid risks for excellent reasons: to survive and even to thrive. So, decisions might be relevant regarding flow experience.

The following part considers flow regarding the experience of time.

4.2.6 Flow and time: Gaining momentum while ignoring time

During this research, I realized how relevant time, space and place are because a human acts in time in a spatial environment located at a specific place. The focus in this part is on the experience of time in relation to flow experience. In the part dealing with routines (p. 230), there is further information regarding sequences, routines, Übung and rituals. “The passage of time, a basic parameter of experience, becomes distorted because attention is so fully focused elsewhere” (Nakamura & Csikszentmihalyi, 2002, p. 92). Regarding training, I noted a behaviour I also saw other facilitators practising:

I know so far that I cannot wear a watch while meditating or being in flow. A watch is then extremely disturbing. I do not know why. I always get rid of my watch immediately when there are moments of being very present and sensitive.

However, I have seen that trainers/facilitators got rid of their watch when starting to ‘do their work’. Every time I see that it increases my trust tremendously. (UP, fieldnote)

So far, I have not found out why I want to get rid of my wristwatch and why similar behaviour increases my trust in facilitators who do the same.

The understanding of momentum is processual in relation to sense, meaning, movement, change and doing or not doing something at the right time, in the right moment. (Nakamura & Csikszentmihalyi, 2014, p. 240) report the “[d]istortion of temporal experience (typically, a sense that time has passed faster than normal).”

It is useful to remember occasionally that **life unfolds as a chain of subjective experiences**. Whatever else life might be, the only evidence we have of it, the only direct data to which we have access, is the **succession of events in consciousness**. The **quality** of these experiences **determines whether and to what extent life was worth living**. Optimal experience is the **“bottom line” of existence**. It is the **subjective reality** that justifies the actions and events of any life history. **Without it there would be little purpose in living**, and **the whole elaborate structure of personality and culture would reveal itself as nothing but an empty shell**. (Csikszentmihalyi, 2014d; position 5778; emphasis added)

In the literature, through the interviews and my personal experiences, I saw relations to time, space, and place regarding the concept of the ancient Greece and the Taoist principle of Wuwei. This made me primarily point to momentum, the right time to do something and at the right moment. By space, I mean a qualitative space, which could be a natural environment or, for example, a topological space. In such a space, balance is relevant. An imbalance could even prohibit momentum. The place is relevant, as there are sense-making and meaningful places. Although Barrett compared ‘wuwei’ with ‘flow’ in his article, he did not relate the following passage to flow. This is something I do because, from my experience, while practising something, to take a seemingly simple example, if I practice calligraphy, it is relevant to know when the time is right for action and for non-action. This could be as simple as knowing the right time for drawing or painting a line with watercolours, as the ink might be too wet on the paper. If it is too dry, there would be another effect. Knowing the right moment could be intuitive, though based on experience, and could eventually happen after year-long practice. It is similar to decisions. There is a point in time for a decision that is too early, the right time, or too late. The latter is rare, though sometimes given, if, for example, someone had died. Wuwei seems helpful when it comes to understanding the flow experience.

The term *wuwei* is often translated as “non-action” or “non-striving” but is probably better left untranslated. It denotes a special kind of action and a way of life based on the regular practice of that kind of action: an effortless way of comporting oneself in the world with supreme harmony or efficacy. (Barrett, 2011, p. 681; emphasis in original)

If someone strives too much to accomplish something, such as forcing something, it could end in an incredible mess. The ‘non-striving’ focus has a goal. It is there, and one knows when the time is right for action. Thus, one uses momentum and is open-minded, such as simply going with the flow. However, it also includes acting only when the time is right.

Markman and Guenther (2007) contributed to psychological momentum (PM). They pointed to ‘flow’ and missed ‘a critical feature’:

In our view, flow is an important contributor to the phenomenological experience of PM. To the extent that individuals perceive “being on a roll,” they are probably completely absorbed by the activity and lose track of time and their own fatigue. However, a critical feature of the PM experience that is not captured by flow is the notion that a force is exerting an effect on one’s ability to attain desired outcomes (Markman & Guenther, 2007, p. 809).

While momentum could be relevant, it is the ‘critical feature’ of ‘a force exerting an effect on one’s ability to attain desired outcomes’. Flow seems not to be controllable, while there seems to be a force (‘Flow and control: Controlling, inviting, directing’, p. 124). Together with ‘resonance’, ‘momentum’ was a concept I have searched for because I missed it after reflecting on flow conditions and characteristics (‘Phenomenological reflective note (excerpt): Flow experience’, p. 321).

Pavis (1979) focuses on performances and points to ‘rhythm’, ‘sequence’, ‘Gestus’ and the ‘flow of the movement’:

The most difficult aspect of the semiotic approach to performance is that of not only pointing out signs but of demonstrating their evolution and their syntagmatic arrangement, of describing the rhythm of the mise-en-scene and the ‘flow’ of the movement from one sequence to the next. Often, semioticians fail to take into account the question of tempo (of rhythm, and even, as we have seen, of Gestus)-at least those semioticians who are too intent on static descriptions of a few different scenic systems or fixed moments. (Pavis, 1979, p. 103)

Pavis also points to ‘silences’, ‘breaks’ and ‘changes’: “The discourse of the mise-en-scene is punctuated by silences, narrative breaks, changes in the mode of gesture, and, especially in this piece, by musical interludes” (Pavis, 1979, p. 103). Regarding ‘silences’, ‘breaks’ and ‘changes’, I point towards future research (p. 278).

Interview partner D. reflected on the difference between learning and practising yoga while comparing it with other activities:

Sometimes we like to see any kind of activity as the same kind of learning activity, but when you are gaining knowledge or you are doing something that is an intellectual activity, I think that that is probably a somewhat different cognitive process than when you are doing something where you are programming motor skills. (Interview partner D.)

Interview partner D. adds, “There is a difference between learning and practice, right? I would say that yoga is something you practice, it’s not something you learn”. He combined ‘learning’ with ‘practice’ and the relationship between time and practising, while he also pointed to a process. His statement could also point to Übung and routines (p. 230).

Different stages, or ‘phases’, as interview partner R. mentions, are needed to reach flow:

So, you know, and when they get it and I said, well, I will devote some time for dreaming. And I guarantee you at the end of the day, people will have ideas. There will be projects very clear who will do what, when, how, names, deadlines. I guarantee that’s gonna happen. **But to reach there, we will go through various phases.** (Interview partner R.)

Interview partner R. mentions ‘various phases’ to ‘have ideas’. There is momentum, which determines the right time to do or not to do something. Time and even ‘timing’ in the meaning of the right moment, or like processual ‘momentum’ could be relevant. Interview partner H. said regarding time there is a need ‘to be more receptive to when the flow happens’ and ‘moving that movement again’:

It’ll happen another time and there’s that receptivity and maybe that’s the piece that I want to share, which is I think **we grow our capacity to be more receptive to when the flow happens.** [...] I feel that with the fire now, **like there’s times I walk and there’s times I don’t walk and I don’t worry about when I walk or don’t**, it’s like sometimes the **energy** is there and sometimes it’s not and it’s always **moving that movement again.** (Interview partner H.; emphasis UP)

Regarding time, interview partner L. said:

And one is that when enough needs are met, but also when there’s acceptance that they are not met, acceptance for having emotions that might not be so pleasant. **But I can still kind of expand the time in between me noticing it and acting on it.** Like if I – if even physical ones, if I have, if I want to eat and I’m hungry and I start kind of being with hunger as if I’m befriending it, I’m letting that be there, then there’s a certain expansion of awareness around. (Interview partner L.)

There might be the ‘right’ time for doing or leaving something, which might call for ‘receptivity’ or awareness of whether it might be a time to pause and reflect or to act on something. To ‘expand the time in between me noticing it and acting on it’ seems

relevant in sharpening one's own awareness of one's own and others' needs in a specific moment. This noticing and immediately deciding in the moment is a strength, for example, in critical incidents, and it could be related to reflexivity.

Another aspect regarding time is repetition. "Repetition seems to play a paramount role in setting the psychic tone for behavior" (Hunter & Csikszentmihalyi, 2000, p. 20). Repetition relates to routines and Übung, though repetition might not be a change, while, for example, in iterations or Übung, there would be an incremental change, an improvement. This aspect also relates to 'routines' as sequential behaviour (p. 230).

The following part focuses on flow, management and decisions.

4.2.7 Flow and management: Decisions and conflicts

This theme relates to management, decisions and conflicts. Regarding the initiation process, the knots or hinges of reasoning (p. 224), deciding (p. 191) and routines (p. 230) relate to this part, as do the 'Approaches regarding conflict management' (p. 176).

The interview partners contributed additional information. Interview partner R. emphasised that decisions in an early stage of an ideation process seem 'counterproductive' because a decision is 'shutting down the space, the field of possibilities.'

But if it's teamwork and we are in the early stages, we need to decide, we need to make choices and so forth. Then, in my experience, it's often counterproductive because in a way it's shutting down the space, the field of possibilities. The flow for me is very much connected with the **open field of possibility.** (Interview partner R.; emphasis UP)

Interview partner D. described an experience regarding tensions between conflicting goals and needs between an individual in an organizational environment:

A rather high-level executive at the company asked me, so what's **the difference when you're at work or when you're out climbing?** I thought for a second and I said, well, when I'm climbing, the **entire universe exists in my fingertips, the tips of my toes and about one foot of rock face in front of me.** And **the petty influences at the office are extremely, extremely far away.** So that's sort of what once was one way of putting the finger on it that you are when you are in flow, **I think it helps to be far away from a streamlined commercial way of**

thinking so that that would be, in a sense, **the tension between organizations and flow**. (Interview partner D.; emphasis UP)

Such tensions might also point to conflicts and even paradoxes, addressed in ‘Flow and balance: Dynamic equilibrium’ (p. 152).

Regarding authoritative leadership, interview partner R. stated, “So, I want to be very, very clear about that with the possible authoritarian boss” (Interview partner R.). He connected ‘balance’ with the behaviour of an ‘authoritative leader’ and ‘privileges’:

One is my relationship with the leadership. I want to be very clear that, you know, I am the trainer and the facilitator for the whole day or for two days or for three days. And **for me, they're all the same**. And **if the authoritarian leader is in the group, I will tell them beforehand like listen, for me you are the same as others**. You will have **no privileges** any more. I will probably be a bit more strict with you. I will let you speak a bit less than what I let other people do because I really want **to bring balance into the room**. Are you okay with that? (Interview partner R.; emphasis UP)

The interview partner needed ‘to bring balance into the room’. Before he talked with the ‘authoritarian leader’ who would be in the group, this person would be integrated into the group as one individual among others, without having more privilege than the others. ‘Authoritarian leader’ and ‘privilege’ could point to power imbalances (‘Flow and balance: Dynamic equilibrium’, p. 152; ‘The Janusian character of flow: Immersion and absorption’, p. 155).

Kloep et al. (2023) report an ‘effect on decision-making’ regarding teams of start-up founders:

The strong **focus of attention** influences the perception and way of working during flow and team flow. The **effect of flow on decision-making** described by the participants could be explained by the **increased self-efficacy** associated with flow [49]. **The founders could feel more confident to manage decisions on their own, which may be positive or negative, depending on the context**. (Kloep et al., 2023, p. 17; emphasis added)

This study states the influence of decisions (p. 228) on the flow experience. Interview partner R. described a decision-making process regarding the vision of a company:

At the beginning of the session there were like five flip charts full of dreaming and ideas and this and that. I said the vision is there. That's where the vision is hidden. **Now, it's not for you to invent it, but just to harvest it.** [...] So, they were **putting together, putting together** and this is **the last step for them to put two remaining big visions together, it was so easy because they were already so similar.** You know, [...] they were very happy about the vision, they were very excited. (Interview partner R.; emphasis UP)

Sawyer (2015) is not overly optimistic regarding flow experiences in large organizations: "It's hard to find this kind of experience in a large organization, which tends to reward closing up communication, narrowing the channels, and minimizing risk" (p. 46). Sawyer points out that individuals, seeking "out group flow avoid big organizations and join small startups or work for themselves" (Sawyer, 2015, p. 46). Inditers seem to suit very well. Sawyer also admits "[s]erial entrepreneurs keep starting a new business as much for the flow experience as for additional success" (Sawyer, 2015, p. 46). Organizations face an issue: "In the global war for talent, organizations that need to innovate can't afford to let good improvisers go; they need to create the conditions for group flow, and allow group genius to thrive." (Sawyer, 2015, p. 46). Inditers might ask why they want to join an organization that exercises control over people. An organization could employ such an 'improviser'. These people might suffer in such an environment as they might be used to acting and perceiving themselves as relatively autonomous. Though there could be people in such an organization who 'keep them grounded' or who support them in flowing and taking care of these individuals, be they alone or in a group, by eventually providing structure and working in small units. At the same time, they might prefer to work alone and sometimes join the team. Nonetheless, if such 'improvisers' could maintain their autonomy, they are at risk of isolating themselves because they might be experts in their field. Controlling them would make no sense as they might rather quit than accept to be controlled. Also, if all people were in a flow group, everyone might listen closely to each other's needs and see what everyone in the group needs. In groups, there are people in flow and people who are not. It seems, people are not even used to listening closely to each other's needs.

Although balance is mentioned in flow research, it often seems overlooked as a relevant theme (future research, p. 278).

4.2.8 Flow and balance: Dynamic equilibrium

Csikszentmihalyi (2014e) connected flow to balance ‘opportunities’, ‘capabilities’, ‘skills’ and ‘stress’, experienced as ‘anxiety’, ‘worry’ or ‘boredom’. He reports:

When action opportunities are perceived by the actor to overwhelm his capabilities, the resulting stress is experienced as anxiety. When the ratio of capabilities is higher, the experience is worry. The state of flow is felt when opportunities for action are in balance with the actor’s skills. The experience is then autotelic. When skills are greater than opportunities for using them, the state of boredom results, which again fades into anxiety when the ratio becomes too large. (Csikszentmihalyi, 2014e; position 5844)

Csikszentmihalyi (2014d) contributes a “dynamic balance”, which suggests some kind of movement or change. He also relates the phenomenon to the quality of life, as he mentions that people “describe the best times” regarding “favorite activities” in relation to “opportunity”, which means something that happens, and the “ability” of the “artist, athlete, or creative professional” (Csikszentmihalyi, 2014d; position 5848).

“Flow is conceptualized as a positive and complex experience stemming from the balance between high environmental challenges and high personal skills” (Bassi & Delle Fave, 2016, p. 183). They write, “low challenges in the face of high skills”, there would be “boredom”. If challenges are “exceeding personal skills”, there would be “anxiety”. A “balance between low challenges and low skills” would be understood as “apathy” (Bassi & Delle Fave, 2016, p. 183).

Operationally, the Milan group redefined flow as the **balance of challenges and skills when both are above average levels** for the individual. That is, flow is expected to occur when individuals perceive greater **opportunities** for action than they encounter on average in their daily lives, and **have skills adequate to engage** them. This shift led to an important remapping of the phenomenological terrain, revealing a fourth state, **apathy, associated with low challenges and correspondingly low skills**. Experientially, it is a **sphere of stagnation and attentional diffusion, the inverse of the flow state**. (Nakamura & Csikszentmihalyi, 2014; position 6728, emphasis UP)

Balance, or imbalance as the absence of balance, is relevant regarding flow experience, as well as ‘dynamic balance’ as the inditation balance (p. 191) is a scale of dynamic balance. Flow experience includes experiencing ‘balance’, such as keeping balanced ‘constantly poised on the crest of the wave’ in the moment, such as surfing, dancing, or lovemaking. Regarding group flow, Sawyer writes:

Listen to Jeffrey Sweet describing a great Chicago **improv theater** show: ‘Tonight, things are going well. Tonight, watching them improvise is like **watching an expert surfer. The surfer’s incredible balance keeping him constantly poised on the crest of a wave; the cast, working from instinct rooted in hours of workshops and past improv sets, riding the crest of the moment.** When they are on top, it is a sight to see. There is a **thrill** in watching them, a thrill born of the precariousness of their position and the ever-present threat that **a misjudgment may send them hurtling into a wipeout.**’ Actors and musicians both talk about **group flow** using **metaphors** like **riding a wave, gliding across a ballroom with a dance partner, or lovemaking.** (Sawyer, 2015, pp. 35-36, emphasis UP)

There is ‘autonomy’, ‘competence’ and ‘relatedness’ while being ‘flexible’ and ‘listening closely’ to ‘defer to the emergent flow of the group’. Paradoxically, there not only seems to be a kind of balance. Even more, researchers found flow experience a ‘paradox’.

Flow experience could be understood as a “paradox” (Romero & Calvillo-Gámez, 2013, p. 518). With regard to dilemmas, I have included this theme because balance seems to be relevant regarding paradoxes and dilemmas. For example, “disruptive innovation is financially unattractive for the leading incumbent to pursue” (Christensen, 2006, p. 48). However, disruptive innovation might become financially attractive for individuals as they might be more flexible when it comes to balancing conflicting issues. Schad et al. (2016) “develop a future research agenda” (p. 36) regarding research on paradoxes based on three principles (p. 35): “(1) unity of opposites, (2) concept of balance, and (3) principle of holism” (p. 36), such as “propose the meta-theoretical *concept of balance*”, the “[p]rinciple of holism”, “[i]ndividual approaches”, such as “[a]nxity and defense mechanisms,” “[p]aradoxical thinking,” “social aggregation;” “[d]ynamics,” such as “[c]omplexity and adaptive systems,” “[d]ialectical processes,” “[i]dentity and change” (pp. 35–48; emphasis in original). These principles might be close to flow experience. Schad and Bansal (2018); Schad et al.

(2019); Bednarek et al. (2021) sought approaches involving ‘organizational paradoxes’ inspired by quantum physics (Knight & Hahn, 2021). Miron-Spektor, Erez, et al. (2011, p. 754) discuss the possibility that the “relationship of task conflict and innovation may also depend on the way teams manage their conflict” (p. 754). Regarding “[p]aradoxical frames and creative sparks: Enhancing individual creativity through conflict and integration”, Miron-Spektor, Gino, et al. (2011) “define paradoxical frames as mental templates individuals use to embrace seemingly contradictory statements or dimensions of a task or situation” (p. 229). They recommend “investigating the effects of paradoxical frames using different methodological approaches and samples within organizations” (p. 239) to “gain more knowledge regarding both the positive and negative consequences of adopting paradoxical frames before fully embracing the recommendation to stimulate paradoxical thinking at work” (p. 239). They write, “the sense of conflict individuals experience when they adopt paradoxical frames may affect their job satisfaction or even their well-being” (p. 239). It seems that the inditation balance (p. 191) could balance conflicting and eventually even paradoxical issues and dilemmas in an equilibrium. The state of flow can be understood as a ‘dynamic equilibrium’ (future research, p. 278).

“The state is one of dynamic equilibrium” (Nakamura & Csikszentmihalyi, 2002, p. 90). The challenge regarding an existing organization might be to balance the needs of people while orienting and navigating from making up and idea to composing an artefact. Regarding my own experiences, I see that hierarchy might *not* be an issue, as structures can help organize a process. Instead, the immaturity of so-called leaders and so-called followers, who think they might be superior and subordinate respectively, might be an issue. Interview partner L. distinguishing two ways of balance: balancing one’s own power, such as skills, and mediating the environment (‘biking’ metaphor, p. 98):

Well, but **there is a certain balance when like when we have one is over and one is under, especially if we acknowledge it**, like a child has less power than an adult. In ninety nine percent of the cases, they don’t have any way to earn money so they can’t go and get food and so they have less. And but there’s a certain **balance** with that because that’s there’s a certain balance because that’s how it’s set up. I’m the parent and this is child and we kind of work on that. So, I

don't think we need to have equal power [...]. But I guess we need balance in some way so that we can kind of you know, it's like biking. If we don't have balance, we fall. But if we have balance, we can do kind of crazy and interesting things on the bike. And it doesn't have to be kind of safe or so, but balance plays a role. (Interview partner L.; emphasis UP)

Power seems to be relevant regarding balance. The point might be to neither take the stance of a someone termed as 'victim' nor to understand oneself as a 'victor', which points to the next paragraph.

Having read the following part regarding 'the Janus face' of flow, you might even seek to prevent flow experiences from the outset. Flow experience can be prevented, inhibited and ended. The following section made me consider that inhibiting issues are valuable and even needed.

4.2.9 The Janusian character of flow: Immersion and absorption

In this part you will find issues regarding flow experience. The 'loss of self-consciousness' might be such an issue. Nakamura and Csikszentmihalyi (2002) contributed: "One such object is the self; the loss of self-consciousness in flow marks the fading of Mead's 'me' from awareness, as attention is taken up entirely by the challenges being engaged" (p. 92).

Pfeifer and Engeser (2021) suggest the need to "have to bear in mind the dark side of flow to decide when to foster and when to prevent flow experiences" (p. 419).

Thus, the self-rewarding nature of flow is the basic mechanism that motivates people to engage in an activity without regard for potential negative or ethically questionable consequences. This constitutes a kind of paradox, in terms of a positive experience having negative effects. Therefore, we have to bear in mind the dark side of flow to decide when to foster and when to prevent flow experiences. (Pfeifer & Engeser, 2021, p. 419)

The metaphor of a 'Janusface' of flow experience came to my mind. Janus is the double-faced God of the beginnings and endings of conflicts, transitions and chance. I even found a study with the title: 'The Janusian process in scientific creativity' which was a study of 24 Nobel laureates (Rothenberg, 1996) "regarding the creative work [...] indicated the significant role in scientific creation of the janusian process" (p. 207). The researchers were "actively conceiving multiple opposites or antitheses

simultaneously” (p. 207). Rothenberg identified “four phases developing over extended periods of time”, while the “process was found to be complex, involving”. The phases “are motivation to create; deviation or separation; simultaneous opposition or antithesis; and construction of the theory, discovery, or experiment” (p. 207). Rothenberg (1996) explains:

During the course of the creative process, **opposite or antithetical ideas, propositions, actions, or states are intentionally and consciously conceptualized side by side or as coexisting simultaneously**. These opposites and antitheses are entertained as concomitantly operative. **Previously accepted laws, factors, or conditions are still recognized and considered valid**, but opposite or antithetical laws, factors, and conditions are formulated as equally operative or valid as well. (Rothenberg, 1996, pp. 207-208; emphasis added)

Rothenberg (1996) points toward different processes. He distinguished dialectical thinking from opposites and the Janusian process:

Although **seemingly illogical and self-contradictory**, these **formulations are constructed in clearly logical and rational states of mind in order to produce creative effects**. They occur as early conceptions in the development of scientific theories, discoveries, and experiments and at **critical junctures in middle and later stages as well**. Sometimes **confused with dialectical thinking** as well as the unconscious interchangeability of opposites described in psychoanalysis and psychoanalytic theory, **the janusian process differs distinctly from both**.

Rothenberg pointed to three processes: ‘dialectical thinking’, the ‘interchangeability of opposites’ and the Janusian process. He explains the differences:

In distinction to the dialectic in which opposites are posited sequentially and then combined or otherwise reconciled or resolved (e.g., thesis-antithesis-synthesis; Hegel, 1816/1965), **in the janusian process opposites or antitheses are brought together simultaneously**. **Contradictory aspects are not reconciled but remain in conflict; opposites are not combined, and oppositions are not resolved**. **Antitheses and opposites in the janusian process are held in tense apposition; they operate side by side and, in later phases, generate new and valuable constructions**. (Rothenberg, 1996, p. 208; emphasis added)

As there seem to be a Janusian character of flow, where holding tensions might be relevant, experiencing flow could be linked to trance. Csikszentmihalyi (2014a) describes his encounters with artists as “they didn’t seem to notice anything, and they just moved as if they were possessed by something inside themselves.” Also, ‘they

almost fell into trance' while they painted, as 'getting involved' and a 'state of complete involvement.'

One thing that I noticed—and I knew also from my own experience—is that when they started painting, they almost fell into a **trance**. They **didn't seem to notice anything**, and **they just moved as if they were possessed by something inside themselves**. When they **finished** a painting, they would look at it, and they'd **feel good for about 5 or 10 min** and then they'd put **the painting away and not look at it much after that**. What became important was the **next** canvas.

And so, obviously, there is something in the **process of getting involved** with the painting that is so **attractive** that it **overrides** almost everything else, except maybe the **need to eat and sleep** and **go to the bathroom**. So I tried to understand what psychologists have written about this kind of thing, this state of complete involvement. And there really wasn't much. [...] And when they have studied it, they have essentially interpreted it as a means to an end, without looking at it as a motivation in itself. (Csikszentmihalyi, 2014a, pp. 272-273; emphasis added)

There seem to be people realizing the quality of what they are doing, and they might strive for perfection. While doing so, they seem to be immersed or even become absorbed in their actions.

The metaphor of an 'edge' is relevant regarding the paradoxical character of flow. For example, a rock climber provided the metaphor of an edge: "It's like standing on the edge of a cold swimming-pool trying to nerve yourself to take the plunge; yet once in, it's not nearly as bad as you have feared" (Csikszentmihalyi, 2014e, p. 143). Csikszentmihalyi also mentioned a 'paradoxical kind of condition' of being on an 'edge', while 'just operating on this fine line':

So it's a **paradoxical kind of condition where you feel that you are on a nice edge**, between anxiety on the one hand and boredom on the other. You're **just operating on this fine line** where you can barely do what needs to be done. (Csikszentmihalyi, 2014a, p. 273; emphasis added)

Sawyer points to 'autonomy', 'competence' and the 'relatedness' of the group members and reports a 'paradox':

Group flow increases when people feel autonomy, competence, and relatedness. Many studies of teams have found that team autonomy is the top predictor of team performance. But in group flow, unlike solo flow, **control results in a paradox**—because each participant must feel in control, while at the same time remaining flexible, listening closely, and always being willing to defer to the emergent flow of the group. **The most innovative teams are the ones that can manage that paradox.** (Sawyer, 2015, pp. 38–39; emphasis added)

Csikszentmihalyi mentioned an ‘edge’, which reminded me of Glasl’s ‘abyss’. I used the metaphor of the ‘edge’ to develop the stages of ‘immersion’ in the inditation balance (p. 247).

Csikszentmihalyi and Sawyer report a ‘paradox’. While the ‘edge’ and the ‘paradox’ could point toward the ‘Janusian character’ (p. 155), such a paradoxical situation in an innovative team might relate to resonance and empathy on the part of the team members (impressions, p. 202; reasoning, p. 224). Csikszentmihalyi points to the ‘very positive’ ‘individual’ ‘experience’ and provides the example of successful “chess masters broke down into various forms of neurosis after they beat everybody else in the world and there was nowhere else to go” (Csikszentmihalyi, 2014a, pp. 273–274):

From the point of view of the individual, **it's a very positive experience because it does provide the most memorable, intense enjoyment in life**. But, it's not a simple story because there are two dangers with flow in terms of development or evolution. One is that **at the individual level it can become addictive to the point that a person becomes increasingly dependent on one set of challenges**, and when those challenges are exhausted, the person is left helpless. [...] So that's one danger, at the individual level—that you stunt your development as a person. (Csikszentmihalyi, 2014a, pp. 273–274; emphasis added)

At the same time, Csikszentmihalyi sees ‘dangers’ at the ‘social level’ in terms of ‘zero sum’ so that ‘somebody has to lose for you to win’, and he provides the example of a soldier coming ‘back from war’ into ‘civilian life’:

At the social level, the danger is that you end up finding flow in challenges that are zero sum, that is, that somebody has to lose for you to win. For instance, war can produce flow if you are on the front line, and everything is clear, everything is focused, and you know exactly what you want to do, and so forth. So many people come back from war to find civilian life very boring and dull compared to their front line experience. (Csikszentmihalyi, 2014a, p. 274; emphasis added)

Csikszentmihalyi points out challenges at the individual and social levels of flow experience in extreme experiences, such as someone who ‘beat everybody else in the world’ in a game or ‘someone has to lose for you to win’ in a war. So flow experience seems to work in extreme situations and provide a kind of survival strategy.

Turner (2002, p. 372) described ‘edgemen’ as ‘liminal and marginal people’:

Prophets and artists tend to be **liminal** and **marginal** people, ‘**edgemen**,’ who strive with a passionate sincerity to rid themselves of the cliches associated with status incumbency and role-playing and to enter into vital relations with other men in fact or imagination. In their productions we may catch glimpses of that unused evolutionary potential in mankind which has not yet been externalized and fixed in structure. (Turner, 2002, p. 372; emphasis added)

Turner built on van Gennep’s work on ‘rites de passage’ (van Gennep, 2019). He “later described altered states of being as ‘flow experiences.’” (Turner, 2017, p. ix). “In the process of achieving *communitas* through the flow experience, one going through the ritual could share in both the positive and negative capabilities of the human experience, through acts which simultaneously elevated and inverted social position” (Turner, 2017, pp. ix-x; emphasis in original). Furthermore, “through acts turning the world upside down the very possibility of openness and change emerges” (Turner, 2017, p. x) and “the mimetic phase, for here the all-important confrontation of everyday norms took place through socially subversive and ritually inversive acts” (Turner, 2017, p. ix). Additionally, Zerubavel (1993) points to ‘*communitas*’, as “we practically relinquish our individuality and allow our distinctive voice or body to literally merge with others” (p. 89). He points to ‘initiation rites’, “which entail a pronounced institutionalized effort to play down individuality by holding in abeyance attributes that normally distinguish persons from each other” (p. 89). Zerubavel points to status and identity: “Initiates are thus sometimes stripped of both status (rank, property) and identity (name, family ties)—that is, of anything that would normally distinguish them from their fellow initiates.⁷³” (Zerubavel, 1993, p. 89). Without status and identity, we might be afraid of being unknown, as if not existing. Status and playing roles could be related to masks and play. Zerubavel indicates that “[t]he pervasive presence of masks and costumes in ritual also implies a highly fluid conception of identity” (Zerubavel, 1993, p. 89). Furthermore, Turner pointed to ‘structure’ and ‘anti-structure’ as “[t]he realm of anti-structure, then might be translatable to all confrontative activities, especially those drawing on a refashioning of self through masking, costuming, acting in a predictably disorderly fashion”

(Turner, 2017, p. x). Johnstone (2007), known for his work in improvisational theatre and his work on ‘status’, writes regarding working with masks and trance. I mention this here because ‘status’ is relevant in social environments. While Johnstone does not mention the word ‘flow’, he writes about being ‘absorbed’, and drummers “at possession cults drum louder and with more syncopation in order to ‘throw people over the edge’” (Johnstone, 2007, p. 202). The word ‘over’ is interesting here as it is not ‘on’ an edge, it is *beyond* the edge, thrown from ‘here’ to somewhere beyond the edge. He mentions that “[d]ancing to repetitive rhythms is trance-inducing” (Johnstone, 2007, p. 202), and individuals “report that the body seems to be moving itself as they move into a trance state” (Johnstone, 2007, p. 202). He worked with masks. I see a deep issue regarding identity. For example, people in organizations are hired for ‘playing’ a ‘role’, as they ‘have’ been assigned to ‘function’ in their ‘role’. “Actors can be possessed by the character they play just as they can be possessed by Masks” (Johnstone, 2007, p. 148). He writes, “[m]any actors have been unable to really ‘find’ a character until they put on the make-up, or until they try on the wig, or the costume” (p. 148). “We find the Mask strange because we don’t understand how irrational our responses to the face are anyway, and we don’t realise that much of our lives is spent in some form of trance, i.e. absorbed” (p. 148). Johnstone questions ‘reality’: “What we assume to be ‘normal consciousness’ is comparatively rare, it’s like the light in the refrigerator: when you look in, there you are ON but what’s happening when you don’t look in?” (p. 148). He adds: “Normally we only know of our trance states by the time jumps” (p. 152), and continues, “[w]hen an improviser feels that two hours have passed in twenty minutes, we’re entitled to ask where was he for the missing hour and forty minutes” (Johnstone, 2007, p. 152).

Most people only recognise ‘trance’ when the subject looks confused—out of touch with the reality around him. We even think of hypnosis as ‘sleep’. In many trance states people are *more* in touch, more observant. I remember an experiment in which deep trance subjects were first asked how many objects there had been in the waiting-room. When they were put into trance and asked again, it was found that they had actually observed more than ten times the number of objects than they consciously remembered. (Johnstone, 2007, p. 153; emphasis in original)

This is a note that I took during this research. It is related to drawing, sketching and photographing.

What happened?

I want to mention an additional, different way of looking at the world here. I mean another way of perception. When I am in this 'aesthetic mode' of perceiving the world, it is more like observation. I see the colours and forms very differently and am more conscious of them when drawing them. It is like a switch of cognitive perception from thinking to sensing. I also do not judge. I see something that is 'there' and interpret it as a symmetrical reproduction. It is not a 'mirror' of nature. It is my visual interpretation of this 'thing'.

What was important?

That this happens. I enjoy the 'aesthetic mode' more than the 'normal' mode. The 'aesthetic mode' is more sensitive and focused, and there is more appreciation for everything perceivable. It is a mindful and grateful state where I sense the world's beauty. I appreciate grass, leaves, clouds, everything, and sense details. (Note UP)

This 'mode' seems different from the 'mask' mode, although I also forget the time when I am doing artwork or writing. While drawing in a relatively 'naturalistic' way, there is a great deal of attention—although the result of the work might not be satisfying. I resonate with Csikszentmihalyi's description of the artists. It is the way, the 'Übung', which makes it interesting. There might be a kind of a sense of perfection, which interview partner D. reported while performing yoga. For him, it is important 'to do it aesthetically perfectly':

It's about [...] it's not so much about actual [...] well, it is about **actual results**, [...] but it's important to do it **aesthetically perfectly**. [...] Once you've **mastered aesthetic postures**, then they're **automatic**. The next step is to **master the transitions** between the very **complex processes**. So not only can you do the perfect processes, you can actually move seemingly **effortlessly** from one to the other without actually going back to a neutral pose in between. [...], but what is interesting is also the notion of **reduction**, [...] it goes back to **Occam's razor**. [...] You have the same thing in **technology** that **perfection** [...] is something that you have achieved by **removing things, not adding things**. [...], it's **interesting to see how that perfection and the aesthetics seem to go with flow**, [...] if you want to express it **more abstractly, fluidly in your activity**. There is [...] something that's **intuitive** that **guides** you through the different activities you're doing, the **mental activities or physical activities**. [...] I think, [...] it's the way I work my entire life. If I read something that interests me, I inevitably go into flow and if I try to read something that does not interest me, it's completely impossible to read it (laughs). [...] I've experienced that since I was in my teens. I was in my teens when I was very much involved with something I wake up in the middle of the night and start solving physics problems. (Interview partner D., emphasis UP)

One *knows* that ‘perfection’ is impossible, though one tries to reach it, and sometimes, rarely, the result comes close. This is why Übung seems to be key here: not too much, not too few, therefore balanced. Interview partner D. mentioned a balance between a ‘mental and physical flow state’ and a ‘balanced fatigue.’

I mean, if you look at what happens if you’re in flow in front of a computer writing late at night. After you stop, you can’t get to sleep. So you’re somehow physically tired, but you’re mentally hyperactive. There is some kind of mismatch there. But if you’ve experienced a flow state when you’re physically active and if you feel drained afterwards, but you don’t feel mentally hyperactive, so you’ve been in the **mental and physical flow state**. So I would say when you do it in terms of a physical activity, there is more physical involvement there by **more balanced fatigue**, if you see what I mean. (Interview partner D.; emphasis UP)

For example, the experience of playing computer games I had some years ago led to reflection because I sensed absorption while playing computer games—and found it overly draining and a waste of time. An excerpt from my autoethnographic fieldnote:

I sense no creativity in playing computer games, while I acknowledge the programmer’s creativity. Playing computer games is an arbitrary experience. It is not ingeniously creative because it means following others’ ideas. So, is there something like ingenious/ingenuous and arbitrary flow? What are the differences and consequences?

So, there is a test. My test. It is as follows: Do you feel energized after being in flow, or do you feel merely drained of energy and empty? The former is a life-supportive ingenuous/ingenious flow, and the latter is a life-destroying arbitrary flow. My definition; tested by my experience because there was a time years ago when I sometimes played on the computer and felt that it was not good for me because I got sucked in. So, I stopped and enjoy an ingenuous/ingenious flow. (UP, fieldnote)

To distinguish ‘immersion’, ‘absorption’, and ‘flow’ state is of relevance because there is an ‘edge’, a somewhat ‘process’, and a ‘state’. As I realized that there might be some lack of clarity, I realized that in Glasl’s ‘conflict stages’ (‘orienting, navigating and managing conflicts’, p. 177), an ‘abyss’ is the last, existential, that is, annihilating, stage of a conflict. The initial idea was to think about eventual relationships between flow and conflict. Additionally, the ‘Janus face’ metaphor points to balancing different parts of one thing, which could point to Gestalt (p. 220). The inditation balance is the result (p. 191).

Self-assessment and reflection might be relevant because someone experiencing flow understands it as being a pleasant experience. At the same time, an observer might *interpret* that a person could be *absorbed*, while another individual might have another understanding of the situation. This means there might be at least two individuals: one being immersed or absorbed and another interpreting or judging the behaviour of the other. However, the immersed/absorbed individual might have already *learnt* about appropriate behaviour. That means socialisation and morals seem relevant, which also includes power and status.

There seems to be an entanglement of terms and even a lack of clarity as to whether someone might be ‘absorbed’ or ‘immersed’. This distinction seems crucial because I realize the possibility of a ‘life-supporting’ side and a ‘life-threatening’ side. In this paragraph, some citations are ordered. First, the citations I understand as ‘life-supporting’; second, the citations I would understand as unclear, undecided or ‘life-threatening’. Meanwhile, the experience seems twofold: the individual ‘in flow’ might understand the experience as ‘immersion’ toward the life-supporting side, while someone else would term it ‘life-threatening’. There might be a relationship to time, insofar as something ‘too long’ could be interpreted as avoiding something else that does not meet the needs of a person, and I provide a test at the end based on my experience—each start with Csikszentmihalyi’s, eventually with co-authors, to then cite flow-related literature.

“Anti-flow” (Nakamura & Csikszentmihalyi, 2002, p. 93) is mentioned as “encompassing the aversive states of anxiety, boredom, and apathy” (p. 93). “Experiencing anxiety or boredom presses a person to adjust his or her level of skill and/or challenge in order to escape the aversive state and reenter flow” (Nakamura & Csikszentmihalyi, 2002, p. 90). These statements seem threatening as they could lead to recklessness, for example, denying self-responsibility, which merely contradicts autonomy in the sense of being self-responsible and free to decide regardless. An “experiential profile was identified as being the opposite of flow”, termed ‘apathy’, “characterized by a balance between low challenges and low skills”, as Bassi and Delle

Fave (2016, p. 183) suggested. “Apathy, boredom, and anxiety, like flow, are largely functions of how attention is being structured at a given time” (Nakamura & Csikszentmihalyi, 2002, p. 92). They contribute, in times of “boredom, and even more so in apathy, the low level of challenge relative to skills allows attention to drift. In anxiety, perceived challenges exceed capacities” (p. 92).

Flow can be experienced in an ‘antisocial context’, as van den Hout and Davis (2019) note:

One final point is that flow can be experienced in any kind of activity (Csíkszentmihályi, 1990), even those undertaken in antisocial contexts (Csíkszentmihályi & Rathunde, 1993), like aggression, violence, and crime. Whether these experiences are truly satisfying and/or gratifying is questionable. Most of these behaviors and their likely underlying causes seemingly have little to do with ‘doing something for its own sake,’ and more with significant psychological and socio-economic factors such as emotional disturbance, poverty, mental illness, and drifting social norms in small groups. (van den Hout & Davis, 2019; position 649)

It seems individuals can prohibit or inhibit flow if they do not leave their ‘ego’ behind. Sawyer writes regarding ‘blending egos’:

Jazz musicians know that they need to control their egos; every jazz player can tell a story about a technically gifted young instrumentalist who was nonetheless a horrible jazz musician. What they’re lacking is the ability to submerge their ego to the group mind, to balance their own voice with deep listening. (Sawyer, 2015, p. 39)

This means that flow is an inclusive phenomenon while excluding issues that foster inequalities such as privileges. In flow, there is no space for an ego. In a book chapter (Posselt, 2023b), I wrote that “in flow, there is no place for any ego, whether alone in flow or while being with others. Egos have no place in flow. You must leave your ego behind at the entrance door if you want to experience [flow]” (p. 150).

Hefferon and Ollis (2006) report three inhibiting schemes regarding the flow experience. They interviewed professional dancers. One person was not able to experience flow. This “dancer had never liked or enjoyed dancing” (p. 156). Beyond enjoyment, “the second theme found in the experience of flow, confidence in self and skill, was violated” (p. 156). The dancer was “plagued by self-doubt, negative thoughts of failure and anxiety. When a person is self-absorbed and too dependent on what

other people think, there is no room left" (p. 156). Lastly, they reported that "a person preoccupied with external judgment, doubt and other task irrelevant stimuli could never reach pure absorption in the task" (p. 156).

Regarding disrupting team flow, van den Hout and Davis (2019) contribute that individual flow can be disrupted when someone focuses on personal performance without considering the team's overall performance. For example, a striker who takes impossible shots on goal while ignoring teammates in better positions may experience individual flow, but it detracts from the team dynamic and inhibits team flow for everyone.

So, the execution of a team member's personal tasks needs to support the team dynamic in order to promote an experience of team flow. Team flow, then, is what happens when all members of a team experience flow (be it micro or deep) that originates from a team dynamic and where its members share in feelings of harmony and power. Consequently, team flow can differ in its intensity depending on the degree to which the elements of team flow are present. (van den Hout & Davis, 2019; position 2898)

A study examining 'founder's flow' in 'early start-up stages' (Kloep et al., 2023) showed "the mismatch between one's own needs and the characteristics of the task may inhibit flow, for example in the form of a lack of new challenges or excessive demands that cannot be fulfilled" (Kloep et al., 2023, p. 15). The authors of this study are of the opinion that "conflicts—both within the start-up team and in the private sphere—had a negative influence on flow experience" (Kloep et al., 2023, p. 8). Furthermore, they report, "[i]n the organizational and social sphere, many participants described distraction as an inhibiting factor of flow" (Kloep et al., 2023, p. 8). The start-up founders "named dependence, for example on the results of others, and thus limited autonomy, as an obstacle to flow" (Kloep et al., 2023, p. 8). Such a founder is a typical inditer. This study focused on teams of founders, so some inditers come together. Conflict can arise when people come together. Conflicts in organizations cost time, nerves, and money, as they involve separating people and finding new members to join a team. The start-up founders "stated that any kind of conflict in the team or in the team members' private lives could negatively affect team

flow" (Kloep et al., 2023, p. 12). They also point to stress regarding 'high demands' or 'external factors' as well as a 'lack of common basis', as being an issue:

As a factor related to all spheres, the founders mentioned **stress as inhibiting flow**. Stressed team members, whether due to high demands in the start-up or external factors, did not experience flow together. In addition, it was pointed out that a **lack of a common basis** could be a problem. This factor can be assigned to the individual and the social sphere. There was no shared flow if, for example, the team members had **different levels of enthusiasm for the start-up idea**. (Kloep et al., 2023, p. 12; emphasis added)

The researchers also pointed to 'imbalance'. "An imbalance between the challenges of the task and individual skills inhibits flow and team flow" (Kloep et al., 2023, p. 15). The study reports that "negative consequences such as perfectionism and a lack of team communication were uncovered, which had previously received little attention in flow research" (Kloep et al., 2023, p. 18).

As the literature and the interviews indicate, flow could be understood as a phenomenon of balance. The hints in the interviews point to flow as an inclusive phenomenon, as there seems to be a balance of power even needed to enable the phenomenon of flow experience. A phenomenon that I also see is that people in a group have different tasks. However, they seem to share power. Consequently, there seems to be a space of balanced power.

Power was mentioned in relation to balance and flow as being inhibiting ('powerless') and fostering if one's own power is recognized. Interview partner L:

I think **power** always has an influence, and then, of course, again in my experience, there are **many different kinds of power** and people, you know, **people hate to feel powerless**. And even the people in power, they many times feel powerless to say, I have no power. And **they don't even recognize that they have a lot of power**, like parents who say that, or bosses will say, well, I don't have much power and they don't realize. And so, I think the most important part of it is **when power is recognized**, like when I realized that people might not be totally open for me because I'm the boss, they might not be totally open because maybe they'll lose their job. Maybe I don't give them enough money or maybe I do something that will influence them and when that is not out in the open, that **power** really, you know, **messes with conflict and messes with groups when we're kind of not aware or not acknowledging the power that is there**. (Interview partner L.; emphasis UP)

Addressing their own power, instead of being 'powerless'?

Yes, I, yeah, I, I love when there's a **moment** when I trust that **they are ready to hear** it because usually then they are kind of okay. Oh yeah, you're right. And then they, they become the adults they're supposed to be. **You know, they're not, they are not cut off, they're not independent but they're also not dependent. But they are kind of not being part of the flow in between them and other when we don't acknowledge power, we usually are either dependent or independent. So, we're kind of not functioning as a team**, I would say. (Interview partner L.; emphasis UP)

Interview partner L:

So, it's like, **it's almost like something bad or ugly**. And because we have so many experiences of power over when people get hurt and trampled upon and humiliated with power over so that we think all power is bad. **But power is responsibility. Power is choice. Power is, you know, a possibility of creative new ways.** [...]Also, in mediations where usually there is like a little bit of difference [shows with the hands an imbalance], that usually the **conflict becomes one step closer to being solved when we can realize that actually we're not totally equal** and we can **acknowledge that** and then say, **so what do we do with that? How do we handle the situation with those?** (Interview partner L.; emphasis added)

Power could be experienced in life-threatening situations, such as wars.

Zimanyi and Schüler (2021, p. 184) point to Aristotle's concept of 'eudaimonia' "As already remarked by Aristotle (see also Csikszentmihalyi & Rathunde, 1993) perceiving an excellence of action (as a defining characteristic of flow) might be the highest form of happiness" (Zimanyi & Schüler, 2021, p. 184). They state that happiness "is not the highest human good" (p. 184). Furthermore, they state, "[t]he fact that individuals derive and enjoy intrinsic rewards from flow activities does not justify their action morally" (p. 184). Flow-state seems to relate to a moral-free experience. Zimanyi and Schüler (2021) wrote, "[e]xcelling in actions can be harmful to the self or to others" (p. 184). It seems that this kind of thriving could happen at the cost of others if the individual merely forgets their own responsibility regarding the community, group, or team this individual is a part of. So, the flow state could be related to recklessness. As flow was researched regarding risky behaviour addiction with regard to players in computer gaming and even in battle, this raises ethical questions (Zimanyi & Schüler, 2021, p. 182). "An extreme form of antipersonnel flow is losing oneself in the action of killing" (Zimanyi & Schüler, 2021, p. 181). They suggest, "[w]hen people lack the experience of flow in other life domains they will

seek flow in destructive activities such as aggressive behavior, violence and crime” (Zimanyi & Schüler, 2021, p. 181).

Soldiers report **losing reflective awareness and thereby any worries and thoughts about morality and human values**. They report **full concentration** on the task at hand (which in this case is **killing**) and a **distortion of time** in which **only the present counts**, without wasting much thought on the past and the future. (Zimanyi & Schüler, 2021, p. 181; emphasis added)

Zimanyi and Schüler (2021) confirm Csikszentmihalyi’s ‘assumptions’:

That flow can also be experienced **while fighting in war** supports Csikszentmihalyi’s assumption that **flow can be experienced in every activity as long as important conditions for flow are met**. In the act of killing too, the rewarding quality of flow facilitates the maintenance of the rewarded activity. (Zimanyi & Schüler, 2021, p. 182)

Zimanyi and Schüler (2021) provide examples: ‘computer gaming’ and ‘war’, as contradicting ‘the human goal of physical integrity’.

To name but a few examples, **individuals addicted to flow in computer gaming** might experience a psychological **goal conflict** when their families, their job performance and their friends, and suffer because of their addiction. The **soldier** cited above reported a **conflict** between his **political anti-war belief** and the **joy associated with participating in combat**. The **risky behavior as a consequence of flow** even **contradicts the human goal of physical integrity**. Thus, **losing oneself completely in the moment can be a source of serious psychological conflict** and might **clash with the interests of other individuals**. (Zimanyi & Schüler, 2021, p. 184; emphasis added)

Flow seems to be a powerful force. The soldiers might use this state to not *reflect* on what they are *doing* eventually, which, again, leads to moral and ethical issues. However, if an individual already accepted to fight in a war, it might even be a survival strategy to be in flow. Addiction, combat, a phenomenon that happens to be uncontrollable, while it could be ‘invited’ and ‘directed’, seems even more than a ‘Janus-face’. Research suggests that flow experience might happen in life-threatening situations. Eventually, flow experience in such situations might be a structure-like mechanism of self-protection. “The ability to focus attention is the most basic way of reducing ontological anxiety, the fear of impotence, of nonexistence” (Csikszentmihalyi, 2014i, p. 44). There might be a social issue regarding conflict resolution and conflict management. We might want to start by acknowledging our

and other's needs, for example, by realizing that someone else might also be a human being ('Approaches regarding conflict management and conflict resolution', p. 25; 'Solving conflict', p. 180; 'Transforming resistance into thriving fluently', p. 180).

Nonetheless, the 'issue' of 'immersive' and 'absorptive' experience could be of interest. The usage of the terms is unclear. I was irritated regarding their usage. For example, regarding 'immersion', the following citation points to 'immersion in television'. Kubey and Csikszentmihalyi (2014) admit, "[r]egardless of perspective, there can be little question that television is a popular means of escape and amusement" (p. 103). In the following citation 'immersion' is used in an eventual life-threatening context:

In summary, subjects appear to engage in heavy viewing, in part, to escape solitude and negative experiences. The strategy may be partly successful insofar as people do feel relaxed while they view. However, the **heavy immersion in television may not help prepare the person for other more active involvement**. The heavy viewing evening appears to be one in which the viewer has chosen to indulge him or herself and avoid reality demands. (Kubey & Csikszentmihalyi, 2014, p. 110; emphasis added)

The citation above could point towards a 'life-threatening' aspect. However, individuals would argue about such an interpretation because 'people do feel relaxed while they view' while the authors seem to interpret it as a life-threatening behaviour. Thus, it is 'undecided'. At least, there seems to be an 'inside view' of the 'relaxed' viewer and the researchers—or another individual—to interpret the behaviour of the individual watching television as avoiding 'reality demands'.

In the following citation being 'completely immersed' is used in a life-supporting context:

For instance, the fact that you were **completely immersed in what you were doing**, that the concentration was very high, that you knew what you had to do moment by moment, that you had very quick and precise feedback as to how well you were doing, and that you felt that your abilities were stretched but not overwhelmed by the opportunities for action, In other words, the challenges were in balance with the skills. (Csikszentmihalyi, 2014a, p. 273; emphasis added)

In the following citation 'absorbed' is used in a life-threatening context regarding 'dissatisfaction':

If all the psychic energy is **absorbed** by the ‘status quo,’ there will not be enough left over to search for new formulations. In other words, a creative person should be dissatisfied with the state of knowledge and be motivated to search for alternatives. (Csikszentmihalyi, 2014g, p. 164; emphasis added)

The following citation contributes to the term ‘absorbed’ regarding playing ‘in a close game.’

When perceived challenges and skills are well matched, as in a close game of tennis or a satisfying musical performance, **attention is completely absorbed**. This balance, however, is intrinsically fragile. (Csikszentmihalyi et al., 2014, p. 232; emphasis added)

The following citation adds ‘absorbing’:

An activity is initially **absorbing** because its challenges match an individual’s ability. With practice, skills improve; unless one then takes on new challenges, the activity becomes boring. (Csikszentmihalyi & Nakamura, 2014b, p. 184; emphasis added)

Distinguishing the terms ‘immersion’ and ‘absorption’ is relevant because of the Janusian nature of flow experience. What seems ‘good’ could be ‘life-threatening’. What seems ‘bad’ could be life-supporting. ‘Good’ or ‘bad’ involve moral interpretation. There is nothing we ‘should’ or even ‘must’ do. However, decisions could have consequences, and someone could be—made—responsible for their decisions and actions. For example, for one, it might be ‘good’ to participate in a war; for someone else, it would be ‘bad’ to kill someone. Balancing between the life of a human individual and many human individuals as part of a group or society in an overall life-supporting way is an ethical, moral and political issue. To balance might mean to balance quality and quantity. In this example, ‘quality’ means the life and dignity of a human being, and ‘quantity’ means no, one, two or more human beings (future research, p. 278).

The understanding of ‘immersion’ in Nilsson et al. (2016) and Mühlhoff and Schütz (2019) was helpful. Briefly, I point to the ‘Critique regarding Csikszentmihalyi’s ‘flow’’ (p. 172) and ‘Reflections on issues regarding flow experience’ (p. 172) which helped regarding the ‘Outline of the fluency process’ (p. 185), the ‘Outline of the inditation

process' (p. 242) and the 'Description of the constitution of the inditation balance' (p. 262).

The following part might sound odd.

4.2.10 Flow and nonlinearity

Regarding flow experience, Ceja and Navarro (2008) report 'nonlinear dynamic patterns' of flow experience:

The time series obtained were subjected to a series of analysis proper to the chaos theory, which revealed **nonlinear dynamic patterns** for all cases. More specifically, the dynamics of flow tended to fluctuate over time in a nonlinear fashion, showing important degrees of instability. (Ceja & Navarro, 2008, p. 668; emphasis added)

'Nonlinear dynamic patterns' are interesting because "*linear systems can be broken down into parts*. Then each part can be solved separately and finally recombined to get the answer" (Strogatz, 2018, p. 8; emphasis in the original). This means that "a linear system is precisely equal to the sum of its parts" (p. 9). Flow shows 'nonlinear dynamic patterns', which seem to indicate that flow experience could not be broken down into parts. Strogatz explains this as follows:

Whenever parts of a system interfere, or cooperate, or compete, there are nonlinear interactions going on. Most of everyday life is nonlinear, and the principle of superposition fails spectacularly. If you listen to your two favorite songs at the same time, you won't get double the pleasure! Within the realm of physics, nonlinearity is vital to the operation of a laser, the formation of turbulence in a fluid, and the superconductivity of Josephson junctions. (Strogatz, 2018, p. 9).

The last sentence makes me curious because this research relates to flow experience and contributes the fluency process (p. 185). Regarding time, flow experience could be understood as not experiencing time in a linear way. Flow seems to be experienced differently from linear time, and this way could be nonlinear.

However, while this part points to future research (p. 278), the following part outlines a critique regarding Csikszentmihalyi's 'flow' conceptualization.

4.2.11 Critique regarding Csikszentmihalyi's 'flow'

Soderman (2021) focuses on video games. He highlights certain issues:

However, flow is not an uncomplicated, straightforward solution to the problem of **alienation**. It is not simply a natural psychological state or experience; flow theory uses the concept as an **ideology**, one that **privileges individuality over social collectivities, growth and accumulation** over **equilibrium and sustainability, self-determination over the idea that external forces shape human consciousness, and action over critical examination**. These **qualities** infuse many video games, which promote what I call ***flowing subjects***. Flowing subjects are not simply game players experiencing the psychological state of flow; they are **being positioned as media consumers in a way that promotes flow's ideologies**. (Soderman, 2021, pp. 5–6; italic in original, bold added)

He points to the core issue, the Janusian face of the flow experience.

Brinkmann's perspective relates to flow experience from the point of view of pedagogy. He relates flow experience to the concept of 'Übung' (Brinkmann, 2012a). He points to issues regarding flow experience. For example, flow experience in Csikszentmihalyi's framework is optimistically focused on the 'positive', while suggestions regarding irritations and mistakes ("Irritationen und Fehler", my translation) are missing. Furthermore, he points to an 'ideology' and 'systematic blindness' ('Ideologie' 'systematische Blindheit', my translation) (Brinkmann, 2012a, p. 114).

As I see the critique as relevant, I integrate the critique with regard to reflections on issues regarding flow experience, as outlined in the following part.

4.2.12 Reflections on issues regarding flow experience

This section summarizes relevant issues regarding flow experience. The phenomenon shows paradoxes, for example, regarding control, as shown above (p. 124).

Early in this research, I looked closely at Csikszentmihalyi's view of the characteristics of flow experience. In my notes, I questioned some of the characteristics ('Appendix', p. 303) and described what I experienced while being alone and among others. Briefly, the experience is different insofar as there are others around me. I cannot say that I enjoy one situation more than the other, as I like being alone and with others. That means I acknowledge Walker (2010), as he distinguished

“individual solitary flow”, for example, “doing work on my computer late at night”, “co-active social flow”, for example, “running a marathon in a pack with others”, and “interactive social flow”, for example, “playing soccer on a great team” (Walker, 2010, p. 5). He reported that “[b]oth forms of social flow were reported to be more joyful than solitary flow” (p. 5). However, there are different qualities when it comes to being in flow with others. Nonetheless, I would frame the experience differently, as the situations differ. For example, if I want to develop something, free up space for an idea, and work on inditing an idea, I need to be alone. Someone else around me could disturb my concentration. During a flow experience, I do not care about time, can interrupt the experience myself, but would not like to be interrupted by others. I prefer being together in flow with one or more individuals in the form of ‘interactive social flow’ rather than in ‘co-active social flow’. To prevent, inhibit, or end flow might not make sense at first sight. I remember that one of the interview partners looked at me in the interview as if no one ever had asked such a silly question; I asked if the interview partner could imagine a situation which might interrupt the flow, while others directly responded, for example, regarding time. Flow experience seems to be a paradox phenomenon as it could be experienced in combat by soldiers while killing people. Also, it is related to addiction. There is critique regarding flow experiences regarding playing computer games. Eventually, this phenomenon might not be as favourable as it is mostly presented. Rather, we might want to be very careful in handling such a phenomenon. Therefore, it might be helpful to carefully distinguish the ‘immersive’, eventually ‘life-supporting’ side from the absorptive, rather ‘life-threatening’ side. Thriving on the life-supporting side might be supportive for a while, while there might be issues. The one side of the coin—or Janus-face—tells that being in flow means being fully present and immersed in the present moment. This might mean holding the space of the present time to anticipate, see choices, weigh, select and decide how the future might develop. The flip side of the coin—or Janus-face—tells us that to be absorbed might mean having the wish to escape the challenges life brings. There is the Janusian nature of flow experience (p. 155).

How could someone realize if a flow experience leans toward a life-supporting or life-threatening ‘side’? Here, we might need some real-life epoché (p. 184). That is to pause and reflect. While pausing, we could take time to reflect. Eventually, this could work well while being silent and even when being still. A test that works for me (not necessarily for someone else as well) is whether I feel vital or drained after a flow experience. Reflecting on the experience, I ask myself whether I was vitalized or drained. If I were drained, then I had been absorbed. I consider absorption a life-threatening experience. If I were vitalized, it might have been a life-supporting experience. At least, only the person in flow could make this judgment based on their own experience. However, there might be people around pointing to issues such as relatives and friends, to empathize with the person to initiate a possible reflection regarding the behaviour, which could lead to a decision to change a routine (reasoning, p. 224, deciding, p. 228, routines, p. 230). The soldier decides to engage in conflict and thus make the conflict his or her own. Depending on the influences, this individual defends his or her own life and could—additionally—decide to harm the life of another individual willingly because it (merely a ‘thing’) is the enemy. Defending one’s own life is life-supporting; deciding to harm the life of another individual is life-threatening. A war does not happen by accident. Instead, it rests on decisions.

The exploration of flow experiences took a new direction when I began considering the potential role of conflict. This shift in perspective led to a richer understanding of the flow experience. I also pondered on the possibility of experiencing flow in conflictual situations, which I also associated with feelings of apathy, anxiety, and fear. This line of thought prompted me to question the distinction between being ‘immersed’ or ‘absorbed’. These reflections were conducted through contemplative visualization (p. 40). They funnelled into the inditation balance (p. 247). The flow experience includes an active, sequential adjusting and learning process. This process includes balancing ‘inner’ and ‘outer’ conditions and skills, as well as momentum, doing ‘it’ at the right time, which includes not doing something.

Understanding the phenomenon in a more differentiated way than just loving flow experience might be a wise consideration. Foremost, there are two issues: first, 'anti-flow', the side that seems to inhibit or prohibit flow, and second 'absorption'. There might be issues regarding 'immersion' and 'absorption'. Distinguishing absorption from immersion was an essential step in this research, as I realized while employing contemplative visualization (p. 40). The considerations led to distinguishing between life-supporting flow and life-destroying flow. I consider immersion life-supporting and absorption life-threatening. As flow state could happen from each stage, even in absorption, I considered conflict crucial for this research, as the edge seems to suit quite well—as existential ends of a scale—with regard to the abyss. The 'edge' seems relevant regarding thriving and even as an existential experience. Regarding conflict, I found that an 'abyss' was described. As I understand conflicts as inhibiting issues regarding flow experience, I related the process of flow experience to a theory of conflict (Glasl, 2020a). This theory has the abyss as the end of down-moving conflict escalation stages. The 'abyss' is connected to 'annihilation', which is existential regarding human life, as it relates to the destruction of a living being. The 'edge' and the 'abyss' seem to mark a boundary. I have combined the sides—the life-supporting, immersion side and the life-threatening, absorbing side (p. 249)—because I want to avoid the absorption—as the life-threatening—side of the scale and, therefore, build in three methods regarding conflict management, conflict resolution and decision-making that will be described in the section. These insights are funnelled into the fluency process (p. 185) and the imitation process (p. 191), while also pointing towards future research (p. 278).

The following part outlines approaches regarding conflict management and conflict resolution. It might be challenging to develop a new idea and even an artefact if there are conflicts that inhibit the life-supporting side of flow experience. If too many conflicts occupy an individual, a group or a team, this seems to inhibit flow, as Kloep et al. (2023) suggest in their study on 'founders' flow' (Kloep et al., 2023, p. 8). Conflicts arise if humans meet anywhere; a closer look at conflict resolution is needed,

not to avoid a conflict, but to transform a conflict into working fluently together, which means thriving as a team.

4.3 Approaches regarding conflict management and conflict resolution

Conflicts have a social nature as they happen between human beings. Conflicts show that there might be something ‘wrong’. Thus, they are relevant and valuable. Solving a conflict includes the chance to address an issue that could be a problem.

Where human beings meet, conflicts may well be unavoidable. Addressing conflicts is relevant because there is the potential to transform a conflict in a way that enables working together even more fluently. This research employs three approaches to transforming a conflict in this way. Bösch (2017) writes, “to develop adequate strategies of conflict resolution in a second step, any analysis of conflict escalation processes must be conducted in depth as a first step” (p. 13). These first and second steps are outlined in the following paragraph.

First, Glasl’s theory regarding conflict management (Glasl, 2020a) is integrated into the life-threatening side of absorption in the imitation balance (p. 191). Second, this research employs two approaches regarding conflict resolution. Both approaches work with the assumption that conflicts are the expression of unmet needs. Firstly, ‘nonviolent communication’ (NVC) by Rosenberg (2015) is a method for conflict resolution (p. 175). Glasl wrote, for example, the introduction of Rosenberg’s German translation (Glasl, 2000). Secondly, an approach setting out to transform resistance into fluency and the thriving stage of an individual is called ‘systemic consensing’ (Maiwald, 2018). This decision-making method was developed by system analysts Erich Visotschnig and Siegfried Schrotta (Visotschnig & Schrotta, 2005). As I have pre-understanding and experience with groups as a trainer and facilitator, I add the method for decision-making because I understand the method of decision-making as crucial, notoriously overlooked, not carefully reflected and considered, mostly completely underestimated in organizations, even combined with an incredible lack of knowledge. Someone could decide alone or in conjunction with two or more people. The most common and well-known method is majority voting: there are two or more

options. Chosen is the option that has the most votes. Majority voting could divide groups into winners and losers. The approach of systemic consensing works by majority-voting, though, as I experience it, not by dividing or fragmenting groups. Instead, it is a participative method that even employs resistance and seem to lead to a kind of (group) maturity. Both approaches are very different in terms of conflict resolution, management and transformation, although one works well with the other. Systemic consensing by (Visotschnig & Schrotta, 2005; Maiwald, 2018) harmonizes in practice with nonviolent communication (NVC). Thus, inditation theory employs a security system to make sure that a conflict can be transformed into a life-supporting direction.

The following part describes Glasl's theory regarding conflict management. This theory is a building block of the life-threatening side of the inditation balance (p. 249).

4.3.1 Orienting, navigating and managing conflicts: Glasl's nine stages

This research employs Glasl's theory for analysing a conflict escalation process. The approach helps to orient and navigate conflicts. Glasl (1999, 2020a) identified nine stages of conflict escalation. He describes them as moving downwards in a conflict; for the stages: see Yasmi et al. (2006, p. 540); Mischnick (2007, p. 41). The ninth stage is described as 'together into the abyss' of annihilation. Glasl's theory is a significant contribution to conflict escalation, focusing on interactions among actors who perceive incompatibilities concerning ideas, feelings, or interests.

Glasl's model has been referred to in different societal settings, such as in contexts of partnership and family, as well as in situations of armed conflict and war. It is meant as a practical handout and diagnostic tool for conflict facilitators, aiming at sensitizing people for the dynamics of conflict escalation. In a more analytical and abstract perspective, it was also intended to outline how the dyadic logic of a conflict relationship develops over time. In marked contrast to other models of escalation, he understands the gradual intensification of a conflict as a "downward movement." (Bösch, 2017, p. 10)

Originally designed for organizations, he initially applied it to managers, coaches, facilitators, and professionals such as lecturers, teachers, and mediators, despite dealing with international conflict in his early years.

Glasl's 'stages' corresponded with stages on the other side which are life-supporting and uplifting. In the research regarding flow, an 'edge' is mentioned. Glasl's approach includes an 'abyss'. Both expressions could be understood as existential ends of a scale, or extremes as ends of a continuum or band. That was the reason for combining the life-supporting side of immersion with the life-threatening side of the process of absorption that led the description of 'The constitution of the inditation balance' (p. 191). Due to its dynamic nature, a conflict appears to show an evolving process and self-stabilizing structure. Conflict escalation is a process that gradually activates levels of consciousness in individuals and groups, leading to a complete loss of self-control. Glasl's approach includes a classification regarding conflict, which he describes as a 'downward movement'.

Glasl describes nine stages of conflict, beginning with 'hardening' and ending with the stage, 'together into the abyss'. He recommends addressing tensions and conflicts early. His theory of conflict consists of nine phases at three levels of escalation. Glasl and Ballreich (2004) published on teams and organizational development regarding conflict prevention and resolution.

The three levels are 'win-win' (both parties can drop out without damage or profit; stages 1-4), 'win-lose' (a 'winner' and a 'loser', stages 5-7), 'lose-lose' (mutual annihilation; stages 8 and 9). At level 1, 'win-win', differences are identified, leading to the development of shared attitudes and interests. These construct polarized viewpoints, with parties viewing each other as competitors. At level 2, 'win-lose', the initial material basis of the conflict is ignored, with every concrete issue associated with the existential question of victory or defeat. Both parties perceive each other as aggressive and their actions as defensive, leading to externalized responsibility for escalation. Ultimately, each party uses threats to force the other to do what the initial party wants, leading to threats and counter-threats. At stage three, 'lose-lose' (stages

7-9), parties lose sight of their original goals and focus on harming each other, losing their sense of security. Both parties view each other as pure enemies, with the goal being to suffer less damage than the other party. In the end, self-destruction is accepted to destroy the enemy.

The nine stages are 1. “Hardening” (tensions are noticeable, become conscious, the fronts harden), 2. “Debate and polemics” (fundamental disagreement), 3. “Actions, not words” (pressure, distrust), 4. “Images and coalitions” (search for supporters), 5. “Loss of face” (personal attacks), 6. “Strategies of threat” (power over and punishment), 7. “Limited destructive blows” (opponent is no human being anymore), 8. “Fragmentation of the enemy” (aim is the collapse of the enemy system and the annihilation of the enemy), 9. “Together into the abyss” (self-destruction is accepted).

Such a ‘jump’ into an ‘abyss’ includes suicide and killing others.

The following model shows my adaptation of Glasl’s stages:



(Glasl's nine stages; adaptation: Ulrike Posselt)

Figure 1: Glasl's nine stages

The way to conflict de-escalation: At a certain level, the conflict parties need help from the outside. At stages 1-3, the parties can get out themselves, perhaps with the help of friends, family, or professional moderation (stages 1-3). From stage 4, the parties need help from outside to solve the conflict through professional process support (stages 3-6), mediation (stages 5-7), voluntary or mandatory arbitration (stages 6-8) or stages 7-9 through power intervention.

Glasl's theory helped to structure the theoretical framework of this research. In this research, his approach builds the life-threatening side of absorption in 'The constitution of the inditation balance' (p. 191).

The following part describes the method for solving conflict, 'nonviolent communication'.

4.3.2 Solving conflict: Nonviolent communication

Nonviolent communication (NVC) consists of four steps (observation, feeling, need, and request) and is used in different situations of human conflict. NVC could be helpful as a method for conflict resolution. I understand it as crucial for solving a conflict. NVC could be understood as a mindset and perspective on how to perceive the world. This stance builds on the theoretical and practically-oriented work of clinical psychologist Rosenberg (2005, 2015), a former student of Rogers (1951). Rogers' person-centred approach was informed by the personality theory of Snygg and Combs (1949), a phenomenological, perceptual approach to behaviour. A method working well with Glasl's theory is the 'U-process' of Ballreich (Ballreich & Glasl, 2011; Ballreich, 2012). The U-process builds on Rosenberg's NVC and is aimed toward solving conflict in an organization. The United Nations recommends working with NVC (Verdiani, 2002).

The following part provides an overview of 'systemic consensing', an under-researched method of decision-making that employs resistance. The method also works well with NVC.

4.3.3 Transforming resistance into thriving fluently: Systemic consensing

Systemic consensing (Maiwald, 2018) is an approach that employs human resistance. If resistance is not resolved within a system, for example if a 'spiral of silence' (Noelle-Neumann, 1974, 1993) evolves, the outlined approach is valuable as a decision-making method. The method was developed by system analysts Erich Visotschnig and Siegfried Schrotta (Visotschnig & Schrotta, 2005; SK-Prinzip, n.d.). Systemic consensing includes majority voting through employing resistance. Resistance is

understood as a reaction to a conflict. Resistance might start with tension. I want to raise awareness of the method of deciding what is relevant. Simple majority voting might lead to conflicts as there are ‘winners’ and ‘losers’. That might not be necessary—and could even be avoided—for deciding on a suitable solution. Siegfried Schrotta researched an international company’s hierarchical power structures in 1964. During a two-year overseas internship inside the company, he gained insight into coordinating power centres. Through a pivotal experience in New York, Schrotta developed a spatial sphere where people can freely express their opinions, ideas, and suggestions for solutions. A group of parents, among whom was Erich Visotschnig, called for the establishment of an alternative school in Graz in the 1970s. Visotschnig witnessed how tensions arose even among friends in the face of decisions. The friend’s group of school-founding parents decided to use majority voting as a decision-making approach. Rather than moving the group forward, the majority vote systemically led to conflict, which the friends were unaware of initially. Visotschnig started to investigate the proponents of an idea aimed to win over as many group members as possible. At the same time, they were considering overriding all opposing views. Such behaviour resulted in confrontation, strife, frustration, and ultimately retreat. Visotschnig reasoned that such a voting process cannot be the right path. He also wondered how to arrive at better solutions—solutions effectively discovered and contributed to by everyone. Visotschnig sees the majority decision-making process as the systemic cause of the current decision-making process. His attempt to mitigate this systemic disadvantage leads him to conclude that the best course of action is to minimise the hindrance rather than maximise the degree of consent. Schrotta and Visotschnig started working together to create a power-free space for understanding (German: ‘machtfreier Verständigungsraum’). To handle the massive amounts of data that arise in the unrestricted verification space, order systems, observation counters, and statement evaluations should ensure that the best results naturally rise to the surface and become apparent. They worked on and tested the method in the most

diverse groups and organisations (Visotschnig & Schrotta, 2005; Schrotta, 2011, 2018; Visotschnig, 2018; SK-Prinzip, n.d.).

This approach is currently understudied. It is an approach to conflict resolution. It emphasizes mutual decision-making within groups, which makes it a future-oriented method. It works by recognizing resistance. “If we succeed in minimizing the outer and inner resistors and friction losses, we maximize the success of the group” (Maiwald, 2018, position 278). I realised the value of this method some years ago in the context of nonviolent communication. It is a relatively unknown method, albeit slightly better-known in German-speaking countries as the developers are Austrian, and the method spread to Germany. A small community of people train and work with the method. The developers believe the method might be close to Arrow’s ‘impossibility theorem’. This theorem, or Arrow’s paradox, states that when voters have three or more choices, no ranked voting electoral system could convert the ranked preferences that meet specific criteria (Arrow, 1950, 1963).

Conflicts could endure and seem endless, even aporic, like a dead end, as if something does not work fluently. The nature of the fluency process relates to time rather than to space. ‘Time’ is an interesting phenomenon. I point to two relevant facets regarding the fluency process (p. 124), which is intertwined or interwoven with the inditation process (p. 191), while both processes seem to funnel into the inditation balance (p. 242).

4.4 The flux of time

The following section describes the understanding of the flow state, in the sense that an individual can ‘jump’ into the flow state from each stage of the inditation balance.

4.4.1 The understanding of the flow state

The inditation balance sits in an abstract sphere consisting of stages. The *state* and the *process* of flow differ from each other. In the chapter dealing with the fluency process, I focused on the Janusian character of the experience (p. 155). The fluency process and the inditation process seem to intermingle, as if they were intertwined or

interwoven, and it might even be hard to distinguish one from the other while being ‘on’ or ‘in’ the inditation balance. The flow *state* seems to be a trance-like experience.

It seems that the flow *state* can be reached from *each stage* of the inditation balance. Thus, in this model the highest stage would *not* necessarily mean that the flow *state* has been reached, because the flow *state* could be reached from *all* stages of the scale by seemingly switching from process to state. The state of flow differs from the process regarding immersion and absorption. The flow *process* relates to sense-making and meaningful time.

The *state* of flow could be reached *anytime* during the inditation process. If staying in the *state* of flow takes too long, it could be experienced as not being in alignment with life because the individual might ignore basic needs such as eating, drinking, and sleeping. An individual experiences time differently while being in the flow. For example, when someone comes back from being in a flow state, that person realizes that linear time has passed. While the time in the flow *state* is experienced, for example, as standing still, linear time, as measured by a watch, has passed. The person then realizes with some surprise, “Oh, is it that late?!”. Nonetheless, time could be experienced as sense-making or meaningful.

Both ends of the balance are interesting. This might be because of the existential nature of the flow state. An abyss is experienced in the absorptive stages. It means accepting the end of one’s own life in a conflict situation, and if others are involved, taking those others with one. Conversely, regarding the immersive stages with the edge, an existential side beyond the edge might also mean being in a flow state. I reported in a book chapter that “I am”, “calling it a ‘zero’ state”, perceiving “nothingness and oneness simultaneously”, utilizing the metaphor of a glass that is half empty, showing ‘nothingness’, while “my glass is half full, and I sense abundance” (Posselt, 2023b, p. 151). I contribute an analogy of flow experience and have termed it a ‘descriptive definition of flow experience’ as there seems to be a lack of words to describe it. First, there is the intrapersonal, followed by the interpersonal experience:

Imagine yourself being a ship perceiving and experiencing the ocean of meaning alone. You are safe. You trust your body, experience and knowledge. Flow is a free, peaceful, loving momentum of the highest focus and presence in which your ship surfs with ease and joy on a wave. It is immersion and openness. It means to thrive. (Posselt, 2023b, pp. 149-150)

Experiencing the immersive side of flow experience with other humans is described by me as follows: “Now you are one ship among others. You are thriving together in synchrony and harmony. It means to dance on the waves together” (Posselt, 2023b, p. 150). Such experiences relate as existential experiences to oneness, such as a merge.

Nonetheless, there is one thing to add regarding the constitution of the inditation balance. One could be swept away in the flow state. There might be an anchor: the pause.

4.4.2 The contemplative pause as a real-life epoché

I will briefly point to one aspect regarding time. As ‘jumping’ into the flow state means to merely ‘jump’ out of time into some kind of a different sphere with the mind, there is something else. To pause and reflect—to contemplate—was helpful not only in describing the constitution of the components and parts of the inditation balance. I understand a pause to be helpful to being able to orient oneself and then to navigate along the process on the inditation balance fluently. Such a pause is not a waste of time. Instead, it could be understood as a ‘real-life’ epoché. The ‘epoché’ is a phenomenological concept meaning to reflect, for example, by trying to identify bias. That is regarding a ‘real-life’ experience while being in a process that could—metaphorically—be unclear and even foggy or dark, and it could take some time to stop and reflect. It means questioning one’s own aim from time to time to adjust, to kind of sense the environmental conditions, and even to anticipate things in order to move forward carefully. It means thinking on a meta-level about the process, the actual status, the direction, and the sense and meaning of the process and the artefact. The process makes sense to you as you move forward, and it gives meaning to you by having composed the artefact. The artefact could make sense and give meaning to others as they might want to use the artefact. Such a ‘real-life’ epoché could be helpful

if applied while orienting and navigating the inditation process on the inditation balance because it means to pause, that is to slow down the fluency to adjust the direction: You might not want to reach an abyss fast. Such a pause could help to orient oneself in a life-supporting direction (future research, p. 278).

The following section describes inditing as a fluency process.

4.5 Outline of the fluency process

The inditation balance provides a scale with steps between an absorptive abyss and an immersive edge. The inditation balance serves as an orientation tool to navigate the inditation process from an idea to an artefact. An individual or a team could determine the status quo and the alignment to situate and orient themselves towards completing an artefact. The fluency process serves to balance the process from making up an idea to completing an artefact. The aim is to head toward the life-supporting side of the inditation balance and avoid the life-threatening abyss. The fluency process regulates the pace of the inditation process while moving from an idea toward the completed artefact. The fluency process has the following characteristics: momentum, buoyancy, velocity, quality, openness, and sustainability, which could be addressed in future research (p. 278).

The concept of ‘fluency’ that this inquiry employs differs from Csikszentmihalyi’s concept of flow. Nevertheless, fluency relates to Csikszentmihalyi’s framework. His conceptualization is understood as a building block for positive psychology (‘Critique regarding Csikszentmihalyi’s ‘flow’, p. 124). Inditation theory is understood as an approach to inditing, that is, an inditer making up an idea to compose an artefact by working fluently. The fluency process combines the inditation process with the inditation balance as an orientation process allowing the inditer to navigate from an idea to an artefact fluently. The stages of the inditation balance provide a ‘ground’, though now it is possible to think of this ground as a dynamic dancing floor. That means working with nonviolent communication (p. 180) in such a way as to orient the process together with systemic consensing (p. 180).

At the beginning of a fluency process, there could be a vague and unclear sense or tension experienced by the inditer. For example, this person recognizes that something might be missing and that it could be developed. A text, a composition, a service, a product, or a business model may meet the needs of one or more people. This implies opening up space as a sphere for the idea of 'drop in' so that it could 'fit'.

In such a fluency process, there is 'momentum'. The expression means doing something sense-making and meaningful at the right time and in the right place in the suitable space by working fluently in a process that I have termed 'fluency'. For example, a surfer could surf on a wave or in a wave, and this difference is also crucial somehow. It might relate to the switch from process to state. However, regarding the flow state, someone could 'dip in' or 'tune in' but not 'be' there. The flow state is an out-of-time experience. To 'jump in' ultimately could not even be in alignment with life because the flow state is an existential experience of one's own being. The literature describes an 'edge', such as Turner's 'edgemen' regarding 'flow'.

Prophets and artists tend to be liminal and marginal people, 'edgemen,' who strive with a passionate sincerity to rid themselves of the cliches associated with status incumbency and role-playing and to enter into vital relations with other men in fact or imagination. In their productions we may catch glimpses of that unused evolutionary potential in mankind which has not yet been externalized and fixed in structure. (Turner, 2002, p. 372)

Turner relates his theory of 'communitas' to the 'flow' experience and points to 'the content of the experience':

One final point: I have left out both from communitas and 'flow' an essential feature—the content of the experience. This is where the analysis of symbols begins—the symbols of chess, of Impressionist art, of Buddhist meditation, of Christian Marian pilgrimage, of scientific research, of formal logic, have different meanings, different semantic contents. Surely, the processes of communitas and flow are imbued with the meanings of the symbols they either generate or are channelled by. (Turner, 1982, p. 59)

To return to Turner's question: So far, it is still impossible to answer it in a way that makes sense. So, the only thing we can recognize is to be careful with the phenomenon. For example, a soldier might want to 'protect' something and thus seeks to render an 'enemy' harmless, eventually by killing. In a war, it is socially acceptable

to kill someone. A soldier might be so focused on survival and existential fear that this individual seeks peace at the cost of someone else's life.

The fluency process is not aimed at 'competing on the edge' (Eisenhardt & Brown, 1998). The approaches I recommend are participative in their constitution. Inditers might even start without a clear idea. One idea might suit better than another for solving an issue. Making up the space for an idea so that it might drop in is not a trivial issue. Instead, such a process needs openness and time. There are some directions that can be used so that an idea could constitute a new artefact. In a book chapter, I suggest that there are "three autoethnographic examples of inditation: (a) inditing the basics: originality and uniqueness, (b) inditing multiplication: the mould for a material prototype of a physical product, and (c) inditing variation: the model for a service" (Posselt, 2023a, p. 50). I again hit on the concepts of ontology and epistemology: What exists for whom and when? The inditer has an idea. Now, does this thing, a product, service, or business model, in the meaning of a 'new' thing, exist or not? Even if it exists for the inditer, does it exist, or is it unknown to the future client? The 'exist' or 'known' might be critical for the inditer. If something exists, it could be known or unknown. Thus, existence is the vital part. When does a product, service, or business model 'exist'? The inditer is an existing individual. When does the indited thing become a new thing? As the 'new' gets indited in a process, the indited 'new' exists, as the process starts with an idea. The process ends when the inditer decides that the process is finished. That could mean the inditer hands over the new artefact to a manager. It could also mean the indited idea will never reach the light of day.

A balance point might not be right in the 'middle' of the scale, that is in the middle of the inditation balance (p. 247). To pause means, eventually to take a 'break', that is, to disrupt a process that runs in the wrong direction. It means to apply a 'real-life epoché' because it means to pause and to hold back. Being still while being open does not mean to 'shut up'. It is also not passive; instead, it is active and immersively present. What I see in organizations is sometimes an incredible mess. For example, in

one organization there were daily stand-up meetings of approximately 15 minutes to meet, socialize and report items of interest. These daily meetings could be constructive. However, if something ‘runs’ or ‘heads’ in the wrong direction, 15 minutes might be tight, although these meetings offer at least the chance to recognize *that* something might not work to reflect then *what* is going wrong and decide how an issue could be solved to encourage a process of fluency.

Finally, the combination of the approaches regarding conflict management seems helpful in terms of transforming conflicts. As conflicts arise when individuals come together, it makes no sense to avoid conflict. Instead, conflicts can be valuable—if they become transformed. The approaches regarding conflict resolution (p. 176) seem helpful in transforming a conflict. A conflict usually arises when something is perceived as being ‘not in order’ leading to an initial tension such as irritation. Conflicts include a chance to make up an idea for solving an issue. Such an idea could lead to composing a solution to an issue, which could then become an artefact. That means switching the attention from the ‘life-threatening’ to the ‘life-supporting’ side by transforming and utilizing the power that a conflict contains. Then, it seems possible to surf on top of a wave to thrive on the ‘life-supporting’ side, eventually even on the ‘edge’.

The following section closes this fourth chapter by summarizing and harvesting what was sown in the chapter.

4.6 Chapter summary

The fourth chapter led to achieving the first part of the second sub-objective, that is, to outline the fluency process. The fluency process relates to the time it takes from making up an idea to composing an artefact. The following paragraph recaps the sections of the chapter.

This paragraph covers an overview of the six sections of this fourth chapter. The introduction was followed by the second section, focussing on ‘The Janusian character of flow experience’ (p. 126). Csikszentmihalyi and his colleagues’ work on flow experience was appreciated. The concept of ‘flow’ provides ground for the fluency

process. During the research, the kind of double-faced character of flow experience turned out to be increasingly relevant. The third section described three methodical 'Approaches regarding conflict management and conflict resolution' (p. 176) with the recommendation for future research (p. 278) regarding the combination and evaluation. The fourth section consisting of two parts, regarded 'The flux of time' (p. 182), 'The understanding of the flow state' (p. 182), followed by 'The contemplative pause as a real-life epoché' (p. 184). The fifth section served to achieving the first part of the second sub-objective to 'Outline the fluency process' (p. 185). The first part of the second sub-objective was achieved.

This chapter summary turns to harvesting. This chapter seeded the fluency process. The fluency process results from the reflections regarding flow experience, as well as from contemplations with regard to managing and solving conflict. For orienting and navigating fluently with the support of the fluency process and the inditation process (p. 191) on the inditation balance (p. 247) with regard to the approaches for conflict management, decision-making and conflict resolution, it seems that the approaches are strong seeds. However, the time might not be ripe for harvesting. Since these approaches appear to be a kind of grass-root approach, preparing and working with them could contribute to the maturity of individuals, groups, or teams. For example, if I think of the sustainable development goals of the United Nations, I recommend future research (p. 278) regarding the outlined approaches. The United Nations has already recommended working with nonviolent communication (Verdiani, 2002) for conflict resolution.

The fluency process, as outlined in this chapter, relates to the inditation process. Both processes, the fluency process and the inditation process, seem to be kind of intertwined or be interwoven, as they seem to funnel into the inditation balance, described in the sixth chapter 'The constitution of the inditation balance' (p. 247). The inditation balance serves as an orientation tool allowing the inditer to navigate fluently through the process from making up an idea to having composed an artefact. To orient and navigate means that an individual or group could realize,

reason and decide to move in a life-supporting or life-destroying direction. The sixth chapter is laid out in order to meet the third and last sub-objective, to describe the constitution of the inditation balance. The third sub-objective will be achieved in the sixth chapter. If all three sub-objectives are achieved, the main research objective, to outline inditation theory, is also achieved. The seventh chapter provides the 'Conclusions' (p. 267).

In preparing the following chapter 'Outlining the inditation process', the inditation process could be thought of as an argumentative thread with related knots or hinges throughout the process. The above-outlined fluency process relates to the time from making up an idea to completing an artefact. The inditation process can be thought of as a structure, starting with an idea, passing the knots or hinges and transforming the idea along the way to composing the artefact. The artefact stands at the end of the inditation process. The following part provides a closer view of the process from idea to artefact, that is the inditation process.

5 Outlining the inditation process

5.1 Introduction

This chapter is set out to meet the second part of the second sub-objective, to outline the inditation process. To recollect, contextualize, situate and foreshadow, this research is designed to answer one research question ('What is inditation theory?') and to meet one main research objective with three sub-objectives (p. 7). In order to outline the inditation process for achieving the second part of the second sub-objective, this chapter contains a line of reasoning which presents an ordered chain where each point, or knot, or hinge, follows the previous one. It offers a linear, chronologically-oriented — what's before, what's next — structure, which connects the knots or hinges along the way. I refer to the line of reasoning as a metaphoric golden thread. This golden thread starts with the first knot of an idea and ends with the knot or hinge of an artefact by contributing and discussing relevant literature. As I contemplated the logical order of the knots or hinges, I realized that the order might philosophically be challenging (future research, p. 278).

As a line of reasoning might even point to a reason why, one of the interview partners provided an excellent reason. As stated in the 'Literature review approach' (p. 27), I have combined the text in the chapters with statements from the interview partners to clarify the topics. Interview partner R. contributes a reason for making up an idea and composing an artefact:

I also tell them about **why**, what are we going to be doing and why are we going to be doing it. **So, they know that there will be time for dreaming, there will be time for fantasizing, and if they don't understand, I tell them there is a mobile phone in their pocket. That's a result of somebody's fantasy.** There was this designer, there was this developer in this company, wherever it was, decades ago, who had this **dream**, like, hey, **wouldn't it be great** if we could carry our phones with batteries in our pockets? **And all the people around him said, no, that's not possible and so forth. But he was a dreamer and he persisted.** (Interview partner R.; emphasis UP)

In this citation, interview partner R. had themes that the inditation process refers to, specifically the process from making up an idea to composing an artefact, such as the

‘mobile phone’. The argumentative thread explains the way along a line of thematic ‘knots or hinges’ from an idea to an artefact. The start and the first two of ten knots or hinges are summarized in the following paragraph to align the argumentative structure, followed by a more detailed outline.

The argumentative thread stands for a universal, transdisciplinary process from idea to artefact that I have called the inditation process. An inditer indites an artefact. The process is fascinating because the inditer might work on an artefact, and this ‘thing’ might not even be visible to someone else; for example, a programmer or a writer works on an artefact, and other people might wonder what the programmer or the writer is ‘doing all the time’ because the ‘ready’ and indited artefact stands at the end of the process. An inditer might work for seconds or years on an artefact. That suggests someone might ‘surf’ from idea to artefact quickly if there is fluency. The fluency process relates to the time from an idea to the artefact. At the same time, the fluency process strives for sense-making and meaningful artefactual results. Fluency could mean fast process, though better would be a fruitful process in terms of the qualitative result. To enable fluency and to keep the process fluent, the ‘Approaches regarding conflict management and conflict resolution’ (p. 176) are relevant. Conflicts could be imagined as ‘road bumps’ in the inditation process. Anytime along the way, there could be such a road bump throwing the inditer out of the process, kind of ‘off the wave’.

The line of argument starts with an idea. To indite means to make up and compose (p. 72). In inditation theory, this means making up an idea and composing an artefact. An idea is irrefutable. However, where does an idea come from? This thread has no—known—beginning. Flow experience is connected to ‘creativity’ (p. 72). We could tune in to the flow, thriving on an edge. The thread might start with the phenomenon of flow because it seems that it is ‘always there’ as it meanders through linear, chronologic time (p. 127). Flow experience might weave, stream or meander through the thread of the argument. The fluency process is understood as being time-related so that it weaves through the inditation process. Both processes seem to be

intertwined or interwoven. Nonetheless, an inditer is immersed, focused on something, and frees up space so that an idea can drop in. Therefore, this thread starts with an idea.

5.2 From making up an idea to composing an artefact

Sometimes, an idea is recognized while taking a shower or bath ('Heureka!') or driving a car. To even start navigating through this labyrinth, we *know* there *are* ideas. We *know* if we have an idea and when we have no idea regarding a specific point; in this inquiry, the focus is on inditing an artefact.

There might be a 'chicken and egg' problem, which is more relevant for a physicist, theologian, or philosopher than for an 'inditer'. Without trying to solve the issue, instead, I start the line of the argument by excluding the 'designed-by-God-argument' while acknowledging that the issue of the 'before' of the idea might still need to be considered. An inditer knows that an idea is 'there' by recognizing it. Hence, the inditer having an idea stands at the start of the thread. The focus is on the linear way from the idea to the artefact. However, this is not a 'how to' course. Instead, the focus is on relevant concepts in the form of knots or hinges, such as an idea, that emerge along the way to a completed artefact.

The onto-epistemologic (p. 104) is not included in this research. However, this part, especially the discussion regarding light and colours is relevant with regard to the onto-epistemologic. I also see this approach as constitutional for the inditation balance with regard to future research (p. 278). According to Küppers' theory, colours are sensed (Kueppers, 1982). Colours consist of electromagnetic radiation, parts of which such as waves and particles, are *experienced* by humans as light, colours and sound. An 'idea' of an inditer is understood in connection to consciousness. Electromagnetic radiation—light and sound—is sensed and interpreted as colours and sound through consciousness. However, following this idea is not overly original as, for example, David Hume might have had it many years ago and the 'Enlightenment' or the German 'Aufklärung' might stand in the background.

Hume, a philosopher, asserted “that every simple impression is attended with a correspondent idea, and every simple idea with a correspondent impression” (T 1.1.1.8, SBN 4-5). An idea makes sense—we sense and realise it—and an idea appears to exist. That an idea ‘happens’ from one moment to another might be a more adequate expression. An idea is immediately recognized, sometimes as a powerful, change-making, even disruptive: ‘Heureka!’. Such an idea might sound strange or not. As this thesis is intuitive and experimental, I connect, and I might not be the only one in history interested in light, colours and sound. If light hits matter such as a physical, material body, it could be reflected or absorbed. Absorbed might involve being quite passively received, while reflected might mean that we see something such as colours. To relate light and sound to an idea is a hunch. An enlightening idea could compose a sound argument. In experiencing flow, we seem to lean in, surf on a wave, and go with the flow of the river (p. 127). An idea could be experienced as a ‘spark’, like a lightning flash. However, I leave it to the natural sciences to figure out how something works and trust my intuition and thus, again, state the experimental character of this research (p. 116). Nonetheless, an *issue* is the *start* of the process. An idea could relate to a flow experience, understood as a nonlinear phenomenon connected with a quantum sphere. With respect to the natural sciences, I try to make sense of an idea’s ‘starting point’. That is, I do not know *what* an idea is. Nevertheless, I know *that* an idea is ‘there’—and while I also do not know where exactly an idea might be, I know that someone ‘has’ an idea.

An idea could be experienced from one moment to another. In such a moment, an *inditer* is immersed and resonant, that is, *active*. So immersed and resonant, kind of fibrillating, that an idea—one at a time—might ‘drop in’ or ‘pop up’. The *inditer* makes up and composes an idea. Hence, consciousness could make up impressions, such as feelings and needs. The idea could then be related, for example, to other ideas and combined with already existing ‘things’ to compose an artefact.

The term ‘idea’ in this argumentative thread stands for a *content* of consciousness. This content kind of travels towards the artefact, which seems near to the concept of

a Platonic ‘idea’. This means that the idea is constitutional for the artefact. Having read so far means to have started and to have already passed two knots or hinges:

First knot or hinge (passed):

Consciousness makes up and composes impressions (*colour and sound, seeing, hearing, sensual impressions*)

Ideas make up and compose consciousness

Ideas make up and compose impressions

Second knot or hinge (passed):

Impressions make up and compose expressions (*feelings and needs, such as singing, and speaking, based on sensual impressions*)

Ideas make up and compose impressions

Ideas make up and compose expressions

The line of the argumentative thread arrives at the third knot or hinge:

Third knot or hinge:

Expressions make up and compose metaphors

Ideas make up and compose expressions

Ideas make up and compose metaphors

There are ten knots or hinges in total. While *all* knots or hinges might serve to ensure survival, the following *two* knots or hinges stand for ‘metaphors’ and ‘Gestalt’. These terms kind of ‘transport’ the idea towards the artefact. That is, there is the *sense-making* content, the message of a *metaphor* and the processual, sequential, forming, shaping, structuring, salient, isomorphic, *meaning-making* and *Gestalt* of an *experience*. It could be asked which one might be first in line. It might be the wrong question because it might depend on the inditer: one inditer might employ the more visually-oriented, sensual, metaphorical way, another the more structured,

recognizing Gestalt way. However, one might stand in the foreground, and there must be some content to compose: an idea and something else that could be associatively interwoven to move the idea towards an artefact. Thus, ‘things’ become more complicated and even complex. Without an idea, there would be neither a metaphor nor a Gestalt.

Metaphors seem to relate to a somewhat ‘digested’, sensed or felt experience. Again, there is a chicken-and-egg problem: metaphor as sense-making content and Gestalt as the container could make up and compose a meaningful concept. It seems like learning a language: you need the meaning of the words *and* the grammatical structure.

It might depend on the situation as to whether a Gestalt is perceived earlier (happens in the ‘outer’ experience) or a metaphor (happens in the ‘inner’ experience). Therefore, I would not overly argue that the positions of metaphor and Gestalt in this line of argument could be swapped depending on the situation, and even the person of the ‘inditer’. However, I understand a metaphor as sense-making and a Gestalt as meaning-giving. Both correspond with something as they seem to ‘fit’ through associative, processual relations and different qualities: a metaphor resonates and a Gestalt suits.

Fourth knot or hinge:

Metaphors make up and compose Gestalt (form-giving, distinguishing, isomorph)

Ideas make up and compose metaphors

Ideas make up and compose Gestalt

Fifth knot or hinge:

Gestalt makes up and composes concepts (such as ordering, categorizing)

Ideas make up and compose Gestalt

Ideas make up and compose concepts

A ‘Gestalt’ could make up and compose ‘concepts’. I understand a concept, for example, the concept of ‘freedom’, as a representation of a sense-making and meaningful phenomenon that relates to an experience (or aiming for it) happening in the imagination.

The following two knots or hinges seem, again, intertwined or interwoven. I would not overly argue that they could be swapped depending on the situation. As concepts relate, in a topological sphere, to other concepts, reasoning could influence the order of concepts, and concepts could influence reasoning, for example, deductive, inductive, abductive, and analogic. Concepts seem to encompass metaphors and Gestalt. Also, they seem to relate to relevant facets of the idea. ‘Concepts’ could serve for ‘reasoning’, which could in turn make up and compose ‘deciding’. Someone might want to decide for or against something such as ‘freedom’. A decision could include action, for example working on the realization of an artefact. To compose an artefact enables the experience of ‘being free’ by riding a motorbike or driving a car. That is, an inditer makes up an idea and composes an artefact to get a need met, in this example, freedom.

Sixth knot or hinge:

Concepts make up and compose reasoning

Ideas make up and compose concepts

Ideas make up and compose reasoning

Seventh knot or hinge:

Reasoning makes up and composes deciding

Ideas make up and compose reasoning

Ideas make up and compose deciding

The following two knots or hinges seem interrelated. While ‘deciding’ happens at a specific time, ‘routines’ have a sequential character. A routine could serve to improve the knowledge of an inditer, for example, by learning and practising, or ‘Übung’ in German. A routine could freeze into a ritual. To ‘freeze’ means to ‘load’ a routine with a meaning that stands for itself. I think of rituals as a kind of aporic rabbit hole. While they seem to continue, they stay. The Turing machine comes to my mind because there seems to be a kind of similar process. Routines seem cosy as they offer a pause from the complexity outside the rabbit hole (a Platonic cave might suit as well here). However, it is a decision to do one thing again and again or not. A routine could enhance knowledge if there are—as incremental as they might be—changes in terms of Übung. Such Übung means to practice and to gain knowledge while practising. This is how expertise starts, whether it is practical or theoretical. Practical and theoretical knowledge could coexist. At best, theoretical and practical knowledge are applied quite fluently, for example by making up and composing an artefact such as writing a book, that encompasses the knowledge.

Eighth knot or hinge:

Deciding makes up and composes routines (learning, practice, Übung, rituals)

Ideas make up and compose deciding

Ideas make up and compose routines

Nineth knot or hinge:

Routines make up and compose glyphs (artefacts: graphic symbols, formula, written text)

Ideas make up and compose routines

Ideas make up and compose glyphs (artefacts)

Tenth knot or hinge:

Glyphs (artefacts) make up and compose the ‘new’

Ideas make up and compose glyphs (artefacts)

Ideas make up and compose the ‘new’

End of the line. *Thus:*

Ideas make up and compose the ‘new.’

The argumentative thread starts with an idea and ends with an artefact. An inditer makes up an idea and composes an artefact. Analysing the process from ‘here’ (idea) to ‘there’ (artefact) is relevant to understanding ‘where’ in an inditing-process an inditer is located when it comes to orientation during such a process and navigating through the process by using the inditation balance (p. 191). Interestingly, an idea could be understood as a thing, an issue such as a conflict, or a problem. A conflict is a qualitative ‘thing’, such as seemingly conflicting ideas. There are relations between ideas and conflicts, such as ideologies. A problem is a quantitative ‘thing’, such as a tree lying on a street. An artefact is a human-made ARTIFICIAL ‘thing’, for example, a saw that cuts a tree on the street.

This part summarizes the thread. The following part outlines the steps from the start of an idea to the tenth knot or hinge, a new artefact, in more detail.

5.2.1 Ideas make up and compose impressions

An idea can change the world. An idea appears to be the content of consciousness. In this section, the process of moving from an idea, as the content of consciousness, to impressions, that is, for example, feelings and needs, is outlined. Such a process could happen while you snap with your fingers.

To even bring some ease for now: first, there is, again, a chicken and egg problem of what might be first, and what second, in that we do not know what an idea *is*. This inquiry starts with the ‘inditer’, *making up* an idea. That is, we *realize* an idea and know *that we have* an idea. Such a process includes an INTENSION and an INTENTION to meet a need of an individual.

Gallego (2011) characterizes consciousness as “*a felt mental state of matter*, because conscious beings can feel the mind” (p. 664; emphasis in original). Gallego explains that consciousness is “*a felt mental state of matter with personal knowledge of the own perceived existence and of the sensorial existence of the environment*” (p. 664; emphasis in original). A person who feels consciousness is aware of the experience and subjectivity. “*Conscious states are always recounted to contents*” (Gallego, 2011, pp. 664, emphasis in original). Consciousness is understood in this inquiry:

Conscious states are globally perceived as a whole unity to manage life creatively. Conscious beings can anticipate their actions, evaluate the consequences, and decide to execute or cancel plans¹³. (Gallego, 2011, pp. 664, emphasis in the original)

According to Britannica (2023a) an ‘idea’ is explained as follows:

idea, active, determining principle of a thing. The word, brought into English from the Greek *eidos*, was for some time most commonly used roughly in the technical sense given to it by Plato in his theory of forms. By the 17th century it had come to be used more or less in its modern sense of “thought,” “concept,” “belief,” “intention,” or “plan.” (Britannica, 2023a)

The concept of an ‘idea’ can be traced back to philosophers such as Plato, or later Leibniz, Hume, Kant, and Hegel. They framed their concept of an ‘idea’ in their own unique way. The concept of an ‘idea’ in this research might be close to Hegel’s conception, as he also draws on ‘quality’, ‘quantity’, and ‘incommensurability’. Husserl, for example, was interested in the sphere of the intellect (“*Sphäre des Intellekts*”) and reason (“*Vernunft*”) and wrote that he eventually should have paid more attention to distinguish, for example, impressions and ideas (“*Ich hätte nämlich vorher die Frage zu erwägen, ob nicht Unterscheidungen zwischen Impression, Idee, Leerbewusstsein an der Spitze stehen müssen*” (Hua XXIII, p. XLII). Husserl uttered a dislike of Brentano’s interpretation of Hume’s concept of ‘vivacity’ (“*Bei Brentano und anderen Neuen gefällt mir nicht die Interpretation der Humeschen vivacity, Lebendigkeit, als Intensität*” (Hua XXIII, pp. 94–95; emphasis in the original). Hume used the terms ‘ideas’ and ‘impressions’:

ALL the perceptions of the human mind resolve themselves into two distinct kinds, which I shall call IMPRESSIONS and IDEAS. The difference betwixt these consists in the degrees of force and liveliness, with which they strike upon the mind, and make their way into our thought or consciousness. Those perceptions, which enter with most force and violence, we may name *impressions*; and under this name I comprehend all our sensations, passions and emotions, as they make their first appearance in the soul. By *ideas* I mean the faint images of these in thinking and reasoning; such as, for instance, are all the perceptions excited by the present discourse, excepting only, those which arise from the sight and touch, and excepting the immediate pleasure or uneasiness it may occasion. I believe it will not be very necessary to employ many words in explaining this distinction. Every one of himself will readily perceive the difference betwixt feeling and thinking. (T 1.1.1.1, SBN 1-2; emphasis in the original)

Nonetheless, I might understand the terms differently from Hume, and it would be a topic for future research (p. 278) to eventually distinguish the concepts fine-granularly. Hume adjusted Locke's conceptualization of 'idea' and conceptualized it as follows:

I here make use of these terms, *impression and idea*, in a sense different from what is usual, and I hope this liberty will be allowed me. Perhaps I rather restore the word, idea, to its original sense, from which Mr. *Locke* had perverted it, in making it stand for all our perceptions. By the term of impression I would not be understood to express the manner, in which our lively perceptions are produced in the soul, but merely the perceptions themselves; for which there is no particular name either in the *English* or any other language, that I know of. (Hume, 1739–40; T 1.1.1.1n2, SBN 2; emphasis in the original)

The process of inditing an artefact begins by nurturing and fostering the emergence of an idea. An idea could suddenly be 'there' and be turned into an artefact by reasoning, deciding, and acting by using what is 'there'. We could not command an idea to be 'there immediately'. However, we could free up space and merely 'invite' an idea. The idea might appear suddenly. I have learnt to have something to write with next to my bed. An idea, an *impression*, could be *expressed*. There might be a differentiation between different kinds of ideas, for example, an idea that 'comes up' and one that 'drops in' (future research, p. 278). For example, you might hear an inspirational talk (sound) or read a book (vision) and have an 'in-sight', perhaps an idea. There seems to be a quality in an idea that might be its 'vivacity' (Hume) or 'intensity' (Brentano). However, impressions make up and compose expressions.

5.2.2 Impressions make up and compose expressions

An idea is understood as an onto-epistemological issue. An inditer made up an idea. Humans use things to express ideas and to manifest such ideas by employing natural and artificial resources. That is, we might use things we know and could employ. We might even be trained to use specific resources. A shoemaker would eventually come up with an idea about an innovative type of shoe, not about building a skyscraper. The shoemaker would consider using suitable materials, tools, and people who might need ‘such’ a shoe. An apprentice might not get a shoe ‘done’, while the master might think about innovative shoe collections, for example, for sportspeople. A blind and deaf person, Helen Keller, explained: “I was learning [...] by assimilation and imitation, to put ideas into words” (Nielsen, 2024, p. 83).

There is an intension and an intention to at least bring an idea into the physical, material world. A person could indite something ‘new’ and could make up and compose an artefact by employing ideas, metaphors, and concepts. I understand metaphors, Gestalt, and concepts as the results of ideas, and the concept of an ‘idea’ as being crucial. Ideas could become connected to existence. By ‘exist’, I mean two things: first, that the inditer exists. Machines cannot ‘indite’. ‘Inditing’ is understood as an activity of a living human being. Second, an inditer might have an idea. This idea then exists as incorporated in, or however one might like to see it, a kind of ontological locatedness, at least, related to the inditer. This inditer indites the ‘new’. This person might indite an abstract idea that emerges as a concrete artefact. The inditer decides whether to connect an idea to God or, for example, whether that idea gets ‘caught’ and exists. Interview partner H. said regarding ideas:

They pop in. Yeah. Yeah, because there’s less resistance. Because my belief is that when we’re in that state of flow, that we’re open. Yeah. And that it’s easier for ideas, inspirations, insights to then show up. And it’s not us thinking them. It’s us in a way experiencing them. (Interview partner H.)

In the ‘Conceptual redesign of the term to ‘indite’’ (p. 72), ‘to indite’ was distinguished from ‘create’, ‘annihilate’ and other terms. ‘Inditing’ is done by a human. An idea of

something ‘new’ could get framed, ‘gestaltet’—brought into a Gestalt. Inditing means bringing an incorporated idea into a Gestalt, such as giving it a shape or forming an artefact that is intended to meet someone’s needs. For example, does a product, service, or business model already ‘exist’, or might it be ‘unknown’? Eventually, both. For example, prior to its invention, a disruptive business model (Bower & Christensen, 1995; Christensen, 1997b; Christensen et al., 2013; Christensen & Euchner, 2020) did not exist. Because it does not even exist, it cannot be known, perhaps even by the inventor, as this inditer might not have had the idea to date.

As I asked an interview partner what else might be relevant regarding flow experience, she shared a story of a poem that would go somewhere else if the person had not been ‘ready’:

The other thing that just popped up, as we’ve been talking, is a story. And I’ll share how I think it’s connected to the firewalk that Elizabeth Gilbert shares [author]. She’s also a farmer. So she’ll be in the fields farming and she’ll feel a poem coming from far away and she has to run back to her desk to be ready for the poem to hit. And there’s just something about that that always struck me as being so in flow that even if she misses the poem, she’s like, oh, the poem is going someplace else. (Interview partner H.)

Being ‘ready’ in terms of being open or receptive to almost catch ‘the poem to hit’ might be relevant regarding the experience of time. I understand the inditation process and the fluency process as being kind of intertwined because the fluency process stands for ‘time’ and ‘wave’, such as ‘surfing on the wave’, while the inditation process stands for materializing an idea through an artefact. Being ready to ‘invite’—not ‘control’, rather ‘direct’—the idea as mentioned in the part of the ‘flow’ experience by interview partner H., might be relevant. If the poem were not ‘caught’, it might even go ‘someplace else’, meaning that ideas could even and somehow ‘exist’ a priori. Again, I point to the experimental character of this research. Interview partner H. stated ‘to be ready for the poem to hit’. Otherwise, ‘the poem is going someplace else’. Nonetheless, an idea might be experienced as the content of a thought that could become relevant. The idea could make sense and might be meaningful to a person such as an inditer. Why and how does an inditer even know that something might be

significant? For example, an inditer might eventually think, based on previous experiences, that something might be significant. There might be a fast, merely unconscious (re-)cognition and decision, such as a resonating, corresponding recognition, considering, or knowing ‘this might be or is relevant’. That could indicate a bias. There might be tacit knowledge, eventually combining complex pre-understanding, experience, intuition, and theoretical knowledge. Eventually, then something like ‘that’s it!’ could happen. An individual may use some time to bring the idea into physical existence. An idea could then also be perceived by other people.

I was curious why the method of systemic consensing developed by the physicists Visotschnig and Schrotta (2005), works so well. It is based on resistance: “Friction is the resistance to sliding of a solid when the resistance is produced by a contacting body” (Britannica, 2017). Visotschnig and Schrotta considered this method to be scalable so that it could work with large groups. This includes the fact that it is considered to be applicable as a voting system. In making up and composing an artefact, where an issue from a complicated area could be simplified during a process, someone might want to have choices involving reasoning and deciding. This process employs resistance. It is a feasible process that could achieve results that *everyone* in the group is okay with.

Ideas might somewhat consist in consciousness. Why not undertake a little thought experiment? Colour and sound consist of electromagnetic radiation. Electromagnetic radiation occurs in a bandwidth on an electromagnetic spectrum. Radio waves (sound) have low frequency, low photon energy and long wavelengths, while visible light is perceived between a wavelength of 400 and 780 nm light. For example, ‘red’ is a term, a word, that stands for a colour in a spectrum between approximately 600 and 780 nm (Stark, 2023). Thus, colour and sound stand in relation to one another. By using electromagnetic radiation, we communicate, for example, through visible light and radio waves. Humans can normally utter noises and hear sounds. We can talk, sing, and make noise. We can, for example, interact without seeing each other by uttering and hearing sounds.

Consequently, we communicate by using colours and sounds. Sound and colour could be seen as electromagnetic effects reflected from or absorbed by matter, such as material things. A material thing could be a natural or an artificial thing. Natural things include the human body. Humans could see and distinguish colours and sounds. Colours and sounds seem to be perceived by the senses and interpreted as experiences. From perceiving and interpreting an *impression*, there *could* be an immediate *expression* that is an action or reaction. This research builds on a colour theory that itself seems related to logic and seems to work in practice: Harald Küppers (Kueppers, 1982), an expert in image reproduction, multicolour printing, and colour mixing, wrote: “Goethe, who could not believe in Newton’s rays, was essentially correct. Light rays indeed are not color” (Kueppers, 1982, p. 125). Instead, colours are “a certain form of energy and in nature they act as a ‘vehicle’ for transporting information. ‘Color,’ as we know today, is only color sensation” (Kueppers, 1982, p. 125). His colour theory inspires this research. In Küppers’ colour theory, there are eight primary colours (Kueppers, 1982). A dark body seems to absorb light, while a white body reflects light. Grey could be mixed through the other colours, and in printing colours, soot gets added to compose black. Sensed primary colours are red, green, blue (as the additive primary colours) and yellow, cyan, and magenta (as the subtractive primary colours); as in Kueppers (1982).

To give some examples to suggest that I might not be the only one connecting ideas to light and the senses, I have chosen David Hume with ‘A Dissertation on the Passions’ (Hume, 1757/1777) and Adam Smith with ‘The Theory of Moral Sentiments’ (Smith, 2002/1759) and ‘The Wealth of Nations’ (Smith, 1776), and to Russell (1957) in connecting contemporary examples.

Hume connected ‘imagination’ and ‘affections’, such as “[t]he vivacity of the former gives force to the latter” (P 6.13, Bea 28). Hume combined ‘imagination’ and ‘affections’: “Of the one [imagination] we can form a particular and determinate idea: The other [affections] we conceive under the general notion of pleasure” (P 6.13, Bea 28).

The **imagination** and **affections** have a close union together. **The vivacity of the former gives force to the latter.** Hence the prospect of any pleasure, with which we are acquainted, affects us more than any other pleasure, which we may own superior, but of whose nature we are wholly ignorant. Of the one we can form a particular and determinate **idea**: The other we conceive under the general notion of **pleasure**. (Hume, 1757/1777; P 6.13, Bea 28, emphasis added)

Hume related the imagination with an idea. The imagination “can form a particular and determinate idea” (P 6.13, Bea 28). The imagination’s ‘vivacity’ “gives force” (P 6.13, Bea 28) to ‘affections’. Hume pointed to the emotional quality regarding the ‘ideas of numbers and extension’:

It has already been observ’d, that almost every kind of idea is attended with some emotion, even the **ideas of number and extension**, much more those of such objects as are esteem’d of consequence in life, and fix our attention. (Hume, 1739–40; T 2.2.10.9, SBN 292-3; emphasis added)

Smith combined ‘sentiments’ in the meaning of ‘sympathy’ and ‘wealth’ as a reciprocal exchange not ‘only’ of goods, but also, for example, of gifts as being suitable for oneself and others. There would be much more to say, for example, about the development of ‘value’ before Smith (Sewall, 1901), especially from today’s point of view in the form of appreciative critique. However, Smith’s contributions are even relevant for this research as he combined ‘sentiments’ with the barter exchange of artefacts. I would also distinguish entrepreneurship from management. Smith seems closer to entrepreneurship, while Taylor established ‘scientific management’ (Taylor, 1919). That means something must be there to be managed. An inditer makes up an idea and composes an artefact that could then be managed. Here, there could be relations to flow in that the phenomenon is not controllable (p. 124). Nonetheless, it could be ‘directed’ and ‘invited’, and what this means regarding management, leadership and value ‘creation’ could be a topic of further research (p. 278).

Russell pondered on colours in combination with logical issues regarding the structure of a language: “‘Red’ is usually regarded as a predicate and as designating a universal. I prefer for purposes of philosophical analysis a language in which ‘red’ is a subject” (Russell, 1957, p. 387). Piotti (2022, p. 3) pondered the similarity of language and colour in her autoethnography on colours:

How similar language and colour are and how bound they are to one another! As one reviewer pointed out, it seems that the interaction of (linguistic) expression and (sensory) perception is the codification of (active) colour. (Piotti, 2022, p. 3)

There are philosophical discussions on ‘qualia’ (Crane, 2014; Tye, 2021; Nida-Rümelin & O Conaill, 2023). “Philosophers often use the term ‘qualia’ (singular ‘quale’) to refer to the introspectively accessible, phenomenal aspects of our mental lives” (Tye, 2021). Regarding sound, I distinguish between content uttered by spoken language (speech) and written content, as well as dehumanized, official, bureaucratic language, which might have a strong impression, such as fear, and personal self-expression. I distinguish spoken language from written text. For example, Austin (1962) distinguished spoken words from written ones. Inditation theory distinguishes words as sound (spoken words; auditive perception) and as artefacts (glyphs: constitutive parts of notation systems). Written speech is distinguished from spoken words or oral speech. Oral speech might contribute more to relationships than written speech. Someone who might have an important message might try to communicate it to one or more people. The communicator might aim to speak to many people and use a language that might be friendly or even tend to usurp power, such as someone who speaks for someone else without being affected and even without the right to do so. This person could use words such as ‘you should’. Someone else, for whom personal interaction and inter-personal relations might be relevant, could eventually sit together with another person, not even having the need to talk to each other, just enjoying the other person’s presence - ‘just being together’. Eventually, if they like each other, these people might openly talk to one another: ‘I like, ...’, or ‘Would you ...’, which could be a more relational language that has and offers choices. These two examples might be different, though they might show some of the complexities of speech, as there seems to be a relational aspect. However, the effect of spoken language might eventually be more substantial than reading something.

While written language is outlined through systems of letters (glyphs as artefacts, p. 233), the focus in this section is on spoken language. Spoken and written

language seem hard to separate. By spoken language I mean immediate utterances, such as speaking or singing. A relevant point regarding language is vagueness. For example, Russell was “persuaded that common speech is full of vagueness and inaccuracy, and that any attempt to be precise and accurate requires modification of common speech both as regards vocabulary and as regards syntax” (Russell, 1957, p. 387). Precise and accurate language is helpful regarding relationships and communications for individuals to understand and be understood. Being ‘precise’ and ‘accurate’ with what is there might be enough. If not, we could find new terms.

Human communication is a matter of agreement and the willingness to listen to one another carefully and empathically. We might be relational and incorporate the capacity of ‘being’ rational beings. However, we have relationships and are in relation to each other. If something is not clear, asking could help, such as: ‘I did not really understand what you meant. May I describe it in my own words, and you correct me if I have misunderstood what you meant?’ A word is like a gift: one can take it or not, and it depends on whether it is adequate and coming from the heart or not. To norm a language and to modify ‘common speech’ toward formalizing language seems like speech dictatorship, and reminds me of Orwell’s novels ‘Animal Farm’ or ‘1984’, or Arendt mentioning Eichmann’s ‘Amtssprache’, a German term for a bureaucratic, dehumanized, and dehumanizing language. Eichmann said: “Amtssprache ist meine einzige Sprache” (Arendt, 2012, p. 76). ‘Amtssprache’ could be translated as ‘official language’. A translation could be ‘The official language is my only language’. Rosenberg mentioned ‘Amtssprache’ (Rosenberg, 1998), focussing on issues regarding language:

I first got the idea that we always have choices from the psychologist who examined the top Nazi war criminals. What he found was that they were pretty normal, nice people. **But I noticed as I was reading through the interviews how often a language was used by these people that denied choice: ‘should,’ ‘one must,’ ‘have to.’** [...] When asked for examples, Eichmann said, “It’s basically a language in which you deny responsibility for your actions. So if anybody says, ‘Why did you do it?’ you say, ‘I had to.’ ‘Why did you have to?’ ‘Superiors’ orders. Company policy. It’s the law.” (Rosenberg, 1998; emphasis added)

Thus, in his trial, Nazi Eichmann claimed that it was *language* that made the Holocaust even possible because of the dehumanized and dehumanizing nature of the ‘Amtssprache’. We talk to each other for very different reasons. We could decide *not* to talk to each other. There is a choice and a decision. Additionally, I point again to Hume regarding the ‘is/ought’. Hume was surprised that, it was almost “imperceptible” (T 3.1.1.27, SBN 469-70) that an ‘is’ changes into an ‘ought’. Perhaps someone would like to be asked and have some choices so that they can then decide, and not be told what to do or not do, which are questions of ethics and morals. The point is, we seem likely to seek to avoid ‘fear’ and seek for ‘happiness’ as feelings, while eventually not being aware of short-term and long-term consequences which would instead point to the needs of an individual. Hume felt that his ‘Treatise’ fell ‘dead-born’ out of the press. It seems, he was ahead of time with his ideas.

There seem to be open questions such as Chalmer’s ‘palette problem’, asking: “How is it that the richly painted canvas of human experiences is produced from such a small palette of paints?” (Goff et al., 2022). A way to understand the issue is “the view that perhaps there is just one fundamental mental quality that somehow contains all others, in something like the way white light contains all colours” (Goff et al., 2022).

This part outlined the second knot or hinge with the suggestion that ideas are the content of consciousness which make up and compose impressions, such as colours and sounds, that could be expressed, which is the subject of the following knot or hinge.

5.2.3 Expressions make up and compose metaphors

By expressions, I mean possible expressions. For example, an impression could be expressed: someone could say that he is tired. The person felt that he was tired—or he lied. “*Conscious states are always recounted to contents*” (Gallego, 2011, p. 664; emphasis in the original). ‘Mental images’ are the content of consciousness. Blind people can create mental images of their surroundings by employing ‘biosonar’ (Akre, 2023). In this part about expressions there are theories regarding ‘feelings’, ‘needs’

and, at least, a ‘mixed’ approach to ‘emotions’. This part distinguishes feelings, needs, and emotions and describes the understanding of ‘feelings’ and ‘needs’ in the context of this inquiry. I point to chronologically-relevant theories to provide an overview.

‘Emotions’, as in James (1884), are understood in this inquiry to be an unclear umbrella term, at best a name for a category under which ‘feelings’ and ‘needs’ could get subsumed, and an appropriate starting point for research regarding earlier theories. This field is broad and largely unclear because, over time, even the meaning of words change, and authors use words as they understand them in their specific context and system.

This research employs Rosenberg’s approach, which is situated in humanistic psychology. The approach includes a theoretical framework and a specific method, for example, as used for conflict resolution and in mediation. This inquiry employs Rosenberg’s method (p. 180) of nonviolent communication (NVC) regarding ‘feelings’, additionally referring to Ciompi’s theory regarding ‘affect-logic’. From there, the focus is on ‘needs’, while focusing on NVC, which was inspired, for example, by economist Max-Neef’s needs-based theory (Smith & Max-Neef, 2011). Feelings and needs are relevant for inditers. That is, inditers have feelings and needs, and they focus on the feelings and the needs of the people who might want the indited artefact. For example, in user experience design, applications are developed by considering buyer personas.

According to Rosenberg’s approach, feelings are sensed in the body. They point to a need that is met or not met, for example, thirst or sleep. In terms of inditation theory, feelings and needs are crucial. The realization of something that is missing might encompass an idea and even suggest a solution for an issue so that a need, for example, regarding sense- and meaning-making, could be met. A feeling is subjective in the way that an individual has a feeling. Feelings are universal in the sense that a human usually has feelings. To distinguish a feeling from an emotion, it could help to say: ‘I am ...’, for example, thirsty, hungry, tired, happy. To ‘be’ happy would describe a feeling. An ‘emotion’ is used in this thesis as something that could be felt like a

feeling, though it would not be a feeling alone. An ‘emotion’ could consist of feelings and thoughts, such as interpretations. I describe a ‘need’ means pointing toward the presence or absence of something that is life-supporting; for example, if I am tired (feeling), my body needs sleep. If I am happy (feeling), a need has been met.

Regarding historical development, much could be said about emotions and related terms. For example, ancient, medieval and renaissance philosophers (Schmitter, 2021a) such as Aristotle with regard to his ethics (Kraut, 2018), or much later and, surely among others, philosophers such as Hobbes (Schmitter, 2021d), Descartes (Schmitter, 2021f), Malebranche (Schmitter, 2021g), Hutcheson (Hutcheson, 1729; Schmitter, 2021b), Shaftesbury (Schmitter, 2021c), and Spinoza (Schmitter, 2021e). There are, again, relations between flow experience, feelings, needs and religions, for example, Malebranche (Nolan, 2022) with his ‘vision in God’ (‘Focus of this inquiry and its limits’, p. 9).

Regarding needs, Schumpeter (1923) pointed toward innovations to meet needs, as “there must always be some ‘objective needs’ to be satisfied and certain ‘objective conditions’” (p. 85). Nonetheless, “they rarely, if ever, uniquely determine what kind of innovation will satisfy them, and as a rule they can be satisfied in many different ways” (p. 85). Needs “may remain unsatisfied for an indefinite time, which shows that they are not in themselves sufficient to produce an innovation” (p. 85). Even if “everybody calls for a certain innovation and everybody endeavors to effect it, to recognize this fact and, on the other hand, not to insist on seeing it when it is not there” (p. 85).

In July 1943 psychologist Maslow (1943) published on needs when he referred to Wertheimer’s (see ‘Gestalt’, also influenced by Brentano, in the following part, p. 220) unpublished lectures at the New School for Social Research (Maslow (1943, p. 396). Maslow was also interested in ‘oceanic’ experiences (1961, p. 254), and coined the term ‘peak experiences’.

‘Peak experience’ in this context is a name, a word, a concept that expresses the amount of sameness that exists among the experiences of love, insight, creativeness, orgasm, parturition,

mystic (**oceanic**, cosmic) experiences, certain athletic experiences, esthetic experience, and some others as well. (Maslow, 1961, p. 254; emphasis added)

Maslow added that these experiences are “each personal, subjective experiences, but I [...] found similarities among all these experiences which I could then make into an abstract generalization” (Maslow, 1961, p. 254). Maslow (1943) developed ‘A Theory of Human Motivation’ and combined needs with feelings, though not overly clearly:

Satisfaction of the self-esteem need leads to feelings of self-confidence, worth, strength, capability and adequacy of being useful and necessary in the world. But thwarting of these needs produces feelings of inferiority, of weakness and of helplessness. These feelings in turn give rise to either basic discouragement or else compensatory or neurotic trends. (Maslow, 1943, p. 382)

Maslow combined ‘self-esteem need’ with terms he recognized as ‘feelings’. He was, together with Rogers and Satir, one of the founders of humanistic psychology. Rank, a previous student of Freud’s, influenced Rogers. A student of Roger’s was Rosenberg (2015) who developed the method of ‘nonviolent communication’ (NVC), a needs-based approach, a constituting theory of this research. Rosenberg mentioned choices: “There’s no force on Earth that can make us do anything that we don’t choose to do” (Rosenberg, 1998). He suggested focusing on needs. Human needs provide a ground on which individuals can understand another person because humans might at least share that they have feelings and needs. Needs could be conscious and stable over time, while feelings tend to be in flux. Focusing on needs could be focusing on what is in common rather than on differences. For example, human beings might communicate to meet a need for belonging.

Relevant for Rosenberg was economist Max-Neef’s theory (Smith & Max-Neef, 2011). Smith and Max-Neef (2011) identified nine needs: ‘Subsistence, protection, affection, understanding, participation, idleness, creation, identity, freedom’ (Smith & Max-Neef, 2011, p. 144). While addressing basic human requirements, every political, social and economic system takes a distinct approach. The quantity and quality of satisfiers are entirely up to the individual to decide. In other words, the things that satisfy basic human wants are what are culturally defined, not the needs themselves.

The abandonment of long-standing satisfaction in favour of embracing novel or distinct ones leads, among other things, to cultural transformation. In the ‘matrix of needs’, there is the note:

It must be added that each need can be satisfied at different levels and with different intensities. Furthermore, needs are satisfied within three contexts: a) with regard to **oneself** (*Eigenwelt*); b) with regard to the **social group or community** (*Mitwelt*) and c) with regard to the **environment** (*Umwelt*). The **quality** and the **intensity**, not only of the **levels** but also of **contexts**, will depend on **time, place and circumstance**. (Smith & Max-Neef, 2011, pp. 141, italic in original, bold added)

Smith and Max-Neef (2011, p. 142) state that “needs are invariant and satisfiers can change as much as necessary, is only an example and in no way exhausts the number of possible satisfiers”.

Having established a difference between the concepts of needs and satisfiers it is possible to state two additional postulates. First: *Fundamental human needs are finite, few and classifiable*. Second: *Fundamental human needs are the same in all cultures and in all historical periods. What changes, both over time and through cultures, are not the needs, but the way or the means by which the needs are satisfied*. (Smith & Max-Neef, 2011, pp. 141, italic in original, bold added)

Interview partner R. contributed regarding ‘needs’: “I say needs are universal, but the way we express them, the way we try to meet them, that’s not universal, that culture [is] culturally based” (interview partner R.).

Inditation theory employs Rosenberg’s approach (p. 180) of NVC regarding feelings and needs (Rosenberg, 2015). NVC could be understood as a mindset and perspective with which to perceive the world. This stance builds on the theoretical and practically-oriented work of clinical psychologist Rosenberg (2005), a former student of Rogers (1951). Rogers’s person-centred approach was informed by the personality theory of Snygg and Combs (1949), a phenomenological, perceptual approach to behaviour. In Rosenberg’s approach (Rosenberg, 1983, 1998; Lawrie, 2000; Rosenberg, 2015), feelings are divided into three categories: satisfied feelings such as being happy and pointing to fulfilled needs. That is, needs that have been met, whereas unsatisfied feelings such as being angry or feeling overwhelmed, point to unfulfilled needs and ‘pseudo-feelings’. Pseudo-feelings are understood as not being

(initially) felt in the body. They are understood as interpretations of thoughts. Thinking could also raise feelings. For example, if someone thinks that a person stole something from him, he could become angry. However, even if that person had not stolen anything, the feeling might still be ‘active’. The words we use for our feelings could be attempts to understand physical reactions. These physical reactions we feel are influenced by whether or not we have what we need. Feelings are present in the body and can be described as “I am”. For example, “I am surprised”. They are also a biological signal system that is a permanent, natural reaction to the environment, such as “I am hungry.” There are various types of feelings, such as surprise, happiness, fear, anger, and joy (Rosenberg, 2015). He worked with people from different countries and with different religions in several places around the globe. Rosenberg (1998) said in an interview: “I studied comparative theology on my own. I saw the commonality that existed in many religions, especially around this word ‘love.’” Rosenberg recognized that “the words ‘compassion’ and ‘love’ were not so much feelings as they were actions. They are a way of serving people with pleasure and getting joy from that service. I think that is part of our nature” (Rosenberg, 1998). I understand NVC as a key approach of inditation theory. NVC is used to solve conflicts (p. 180), and I see it as helpful in the fluency process (p. 185).

I will distinguish the kind of need that I mean by an example that Schumpeter (1923) provides regarding the ‘motorcar industry’. He points to a ‘subconscious’ ‘need’:

The rise of the motorcar industry may serve as an example. The sense in which it may be true that motorcars emerged when conditions called for them is not relevant to an economic inquiry. For any ‘need’ for them that may have existed was certainly subconscious and not an element in the then existing system of economic values. The ‘need,’ as far as economically relevant, was created by the industry, and people could obviously have gone on without any motorcars. (Schumpeter, 1923, p. 85)

To distinguish Rosenberg’s from Schumpeter’s concept of ‘needs’, Rosenberg’s ‘needs’ would be contingent because they could be fulfilled or met in several ways. For example, one person’s needs might be community, joy, movement and fitness. As

there are various ways to get the needs met, the person might want to play soccer, go hiking with some friends or go biking with their spouse. The ‘needs’ that NVC means could be met in various ways. The ‘need’ that Schumpeter means would not ‘count’ as a need in terms of NVC understanding. The Schumpeterian ‘need’ is specific because he would mean the ‘need’ for a car. In my understanding, Schumpeter meant a ‘want’ instead of a need. Such a ‘want’ for an artefact is the desire for something specific, such as a car. For example, if you would like to travel from Amsterdam to Paris, you might want to go by train, plane, helicopter, bike, walking—and perhaps by car. Taking a car would be *an option* to get the need met. If your need was with regard to fitness and movement, you might want to walk or cycle.

Humans can express their feelings and needs to survive and eventually thrive. Feelings and needs appear to relate closely to metaphors. We could express an idea through words, gestures and various other ways. These metaphors seemingly ‘come up’ as an image that stands for something else, perhaps an idea.

5.2.4 Metaphors make up and compose Gestalt

The use of metaphors by the interview partners and the understanding of metaphors in this research is described in the sections entitled ‘Method for analyzing and interpreting metaphors’ (p. 61) and ‘Metaphor analysis and interpretation’ (p. 90). This part relating to the argumentative thread provides the knot or hinge of a metaphor in relation to feelings, needs as a ‘before’, and the Gestalt as a shaping or form-giving part. A metaphor seems formless or shapeless. It provides an image without a frame. In the following section of the argumentative thread, I explore the range of understanding regarding a metaphor in research to then arrive at an understanding of a Gestalt.

The use of metaphors can be traced back to Aristotle. Garrett (2007) contributes the following:

Aristotle discusses metaphor primarily in two works: *The Poetics*, which is about **excellence** in poetic works, with an emphasis on tragedy, and *The Rhetoric*, which is about the **composition of persuasive speeches**. When he is addressing knowledge or science in the strict sense, as

in *Posterior Analytics*, metaphor is nowhere to be seen. It is of some interest that in the *Rhetoric* he says that metaphor makes learning pleasant, but here he is speaking of the kind of **memorable insights that poets like Homer can create through well-chosen vivid metaphors**. (Garrett, 2007; emphasis in italic in the original; emphasis in bold added)

Not only Aristotle acknowledged metaphors. A metaphor might be kind of a 'carrier' regarding learning as 'a metaphor makes learning pleasant' because a metaphor might contain a brilliant idea.

Hume saw connected ideas as the source for a metaphor: "Connected ideas are readily taken for each other; and this is in general the source of the metaphor" (T 2.2.10.10, SBN 393). Hume explained "that nothing can produce any of these passions without bearing it a double relation, *viz.* of ideas to the object of the passion, and of sensation to the passion itself" (T 2.2.2.4, SBN 333; emphasis in the original). It appears that sensual experience is required to describe something with the use of a metaphor. According to one of the interview partners, a metaphor appears to "come up" or emerge, and it appears to be closer to sensual experiences than a Gestalt. ('Flow and control: Controlling, inviting, directing', p. 140). Additional information is provided in 'Contemplative visualization' (p. 40) regarding the use of metaphors for theory constitution. The following paragraphs provide examples.

Turner found "myself forced to have recourse to metaphors and analogy. For *communitas* has an existential quality" (Turner, 2002, p. 372) pointed to metaphors regarding 'communitas' ('Flow in groups and teams', p. 137).

It is neither by chance nor by lack of scientific precision that, along with others who have considered the conception of *communitas*, I find myself forced to have recourse to metaphor and analogy. For *communitas* has an existential quality; it involves the whole man in his relation to other whole men. Structure, on the other hand, has cognitive quality; as Levi-Strauss has perceived, it is essentially a set of classifications, a model for thinking about culture and nature and ordering one's public life. *Communitas* has also an aspect of potentiality; it is often in the subjunctive mood. Relations between total beings are generative of symbols and metaphors and comparisons; art and religion are their products rather than legal and political structures. (Turner, 2002, p. 372; emphasis added)

A person who is used to handling feelings might be aware of them and even employ them to describe an experience. Briefly, as you will find in the following part (p. 220),

there are several interpretations of Gestalt. I ordered the argumentative line as it is because to make a Gestalt switch, there must be something to be interpreted that could get switched, as Gestalt means much more than ‘just’ another expression for a structure, such as form or shape.

To give a brief impression of the interpretative variety, Lakoff and Johnson (2003) understand metaphors structurally. They suggest, “[t]he nature of metaphor also is not a matter of definition; it is a question of the nature of cognition” (p. 246).

All metaphors are structural (in that they map structures to structures); all are ontological (in that they create target domain entities); and many are orientational (in that they map orientational image-schemas) (Lakoff & Johnson, 2003, p. 264).

Lakoff and Johnson see metaphors as ‘ontological’ and ‘many are orientational’. They point toward ‘topological properties’ and the coherence and consistency of metaphors (Lakoff & Johnson, 2003, p. 94). Tsoukas (1991) provides a transformational view of metaphors in organizational science. Choi and Kim (2017) researched the effects of analogical and metaphorical reasoning on ‘design thinking’. “An *analogy* is a comparison between two objects, or systems of objects, that highlights respects in which they are thought to be similar. *Analogue reasoning* is any type of thinking that relies upon an analogy” (Bartha, 2022; emphasis in the original). This research employs analogies and analogical reasoning into an analogical argument: “An *analogue argument* is an explicit representation of a form of analogical reasoning that cites accepted similarities between two systems to support the conclusion that some further similarity exists” (Bartha, 2022, p. emphasis in the original). The “fundamental property of analogies is relational and structural similarity while metaphors span the spectrum of relational similarity at one end and appearance similarity at the other” (Choi & Kim, 2017, p. 31). Their topic is reasoning regarding design thinking, a method to develop ‘the new’, for example, products, services and business models. They point out that “[a]nalogue reasoning is assumed to be associated with image embodiment using shape motifs” (p. 31). “Analogue thinking

makes people perceive a problem from a new point of view so that the problem can be interpreted from different angles" (p. 31).

Hofstadter and Sander (2013, p. 18) discuss "the spotting of analogies pervades every moment of our thought, thus constituting thought's core". Analogies and metaphors seem valuable. Van Manen points to metaphors regarding poetry.

By way of metaphor, language can take us beyond the content of the metaphor toward the original region where language speaks through silence. This path of the metaphor is the speaking of thinking, of poetizing. (van Manen, 2016b, p. 49)

Humans can describe sensations and thoughts that are presented in the imagination, and we can express the content of our imagination (Sartre, 2004, 2012) with the use of words. Sometimes, we see that the meaning within the imaginary picture or the sense of a sensation, such as a feeling, and a chosen term does not fit, or is not enough for an exact description. In that case, we might support words through analogies and metaphors if there might be one that reaches closer to what we wish to express.

Gendlin (1997), a psychologist and former student of Carl Rogers, commented with regard to metaphor, "the creation of a new felt meaning as well as a new symbolization, really occurs only when one reads or hears a metaphor" (Gendlin, 1997, p. 117). He is at the point of reading or hearing a metaphor, for example, in a poem and considers the poet "in a different position. He is quite likely to have the felt meaning before he invents the metaphor" (Gendlin, 1997, p. 117). If the poet "has a felt meaning or many felt meanings, and wishes to symbolize them. No extant symbols exactly mean his felt meaning" (Gendlin, 1997, p. 117). Then, the poet "seeks out to put symbols together in a new way so that these symbols will create that experience in a reader" (Gendlin, 1997, p. 117). If he is successful, "he cries out, 'Yes, that's exactly what I mean!' To invent a metaphor to express a prior felt meaning is 'comprehension'" (Gendlin, 1997, p. 117).

Gal attempts "to join theories that see visual metaphors as the roots of all metaphors, serving as the model of the linguistic and conceptual ones, and accordingly adapt the externalist position to portray these relations within the

metaphorical field (Gal, 2022a, p. 132). According to Gal, “metaphors are fundamental to visual beings, as emphasized by the conceptualist theory of metaphor in the 1980s. However, these traits are attributed to our visual nature, not our conceptual one” (Gal, 2022a, p. 152). Gal argues “that linguistic and conceptual metaphors ought to be characterized through the visual mechanism, which is best captured in visual metaphors” (Gal, 2022a, p. 152). This visual mechanism consists of three parts. Metaphors have, according to Gal, referring to Gombrich’s ‘metaphorical experience’, “emergent properties, which we will refer to as the metaphorical properties [...]. This third part is created by the fusion of the properties of the source and target belonging only to the whole composition” (Gal, 2022a, p. 125).

Kittay (1989b) nailed the issue regarding appearance and reference:

However enlightening an account of **metaphorical meaning** might be, it still fails to inform us about a key factor in the cognitive significance of any linguistic phenomenon, namely its relation to the things of the world, that is, its **reference**. To speak of a **metaphorical referent which is distinct from the literal referent appears to invoke a rather mysterious, and no doubt superfluous, entity**. Therefore all but **the most intrepid thinkers have maintained a silence** on, or given a negative response to, the question: **do metaphors refer?** [...] I maintain that the referent of a metaphorical expression—or, more precisely, of the *focus* of the metaphorical expression—when that expression takes the form of a singular referring term, is the literal referent that would be specified by an appropriate term from the topic domain. Such a term may or may not exist. [...] Metaphor achieves its cognitive aims not by positing new existents but by **forcing a reconceptualization of what is already given**. (Kittay, 1989a, pp. 302; italics in the original, bold added)

As this research’s nature is intuitive and experimental (p. 116), I would like to be a bit ‘intrepid’, as Kittay termed it. It seems that an interview partner as well as I—because both understand a metaphor as ‘coming up’—have some access to experiential knowledge, ‘dig’ for it, bring such knowledge ‘up’, search for relations to the lifeworld of a recipient we wish to communicate with, associate and relate seemingly unconnected ‘things’ so that they ‘fit’ the experiential knowledge. Someone providing a metaphor seems to be able to focus on an experience and reduce complexity by distilling the relevant ‘thing’ into an image that relates to the lifeworld of one or more people so that they could themselves imagine the characteristics of the experience. The metaphor stands for a complex experience and explains it by the description of

an imaginary object—that could be illustrated by sketching or by using words—that make sense and might be meaningful, at least to the person who provides the metaphor. It also might make sense and could be meaningful to the metaphor-recipient as well as to the metaphor-provider if the metaphor ‘rings true’ in the mind of the metaphor-recipient. Thus, there is correspondence and resonance of something salient. An idea shines through a metaphor and can be described through words.

Metaphors signify more than we can grasp. Metaphors weave through our language. This research accepts that we cannot escape them and respects an author who can express a sense-making or meaningful idea through a metaphor. Instead of trying to escape, this study confronts the reader by making metaphors explicit and by employing them. We might grasp a basal metaphor quickly and might need hermeneutics to understand a text. Additionally, I still ask myself how a language might work without employing metaphors, in that it might then be formal, de-humanized language. Providing and receiving metaphors might require empathy to relate an experience through an imaginary thought to someone else’s lifeworld, which could be a reciprocal process.

This research draws heavily on metaphors through ‘Contemplative visualization’ (p. 40). It employs Weick’s approach to analysing and interpreting metaphors. Additionally, ‘Method for analyzing and interpreting metaphors’ (p. 61) and ‘Metaphor analysis and interpretation’ (p. 90). This section provides the knot or hinge regarding metaphors. Metaphors seem to be shapeless. Gestalt shapes the metaphor, and Gestalt makes up and composes concepts. The following thematic knot or hinge focuses on Gestalt.

5.2.5 Gestalt makes up and composes concepts

From metaphors, the step to Gestalt seems close. I will give an example of composing a Gestalt: I look at some clouds and realize ‘a face’ in them. In doing so I realize some similarity with something I already know: a face. I gave something—here, some clouds—a meaning. A metaphor is sensual, as it is felt in the body because it ‘comes up’. It makes sense. Gestalt is cognitive. I gave this ‘thing’, a phenomenon, a meaning.

The metaphor, as well as the Gestalt, represents something else. The metaphor is felt; the Gestalt might bring recognition together with something meaning-giving. However, there is correspondence to something else in both a metaphor and a Gestalt.

The German noun ‘Gestalt’ is common in contemporary language, while particularly well-known, for example, in design or architecture. Brentano’s student, von Ehrenfels (1890), conceptualized the term. A Gestalt is different from structure or form. Merleau-Ponty (2014) defines a Gestalt in the following statement: “It is the birth of a norm, not realized according to a norm; it is the identity of the exterior and the interior, not the projection of the interior into the exterior” (p. 62). A Gestalt could be understood as a quick process of switching between or aligning sense-making and meaning-giving associations. The Gestalt could be understood as a pre-artefact.

Frankl relates meaning to conscience and Gestalt, pointing to Wertheimer (Wertheimer, 1935; Henle, 1961, 1984). “Conscience could be defined as the intuitive capacity of man to find out the meaning of a situation. Since this meaning is something unique, it does not fall under a general law, and an intuitive capacity such as conscience is the only means to seize hold of meaning Gestalts” (Frankl, 2014, p. 43). Interestingly, Frankl related meaning to Gestalt as ‘meaning Gestalts’. Broadly, I understand a new product, service, or business model as a ‘meaning Gestalt’ in the making.

Turner pointed to ‘Gestalt’ regarding ‘communitas’, as it “is made evident or accessible, so to speak, only through its juxtaposition to, or hybridization with, aspects of social structure” (Turner, 2002, p. 372). See additionally ‘flow in groups’ (p. 137). He writes: “Just as in *Gestalt* psychology[sic], figure and ground are mutually determinative” (Turner, 2002, p. 372; emphasis in original), such as “some rare elements are never found in nature in their purity but only as components of chemical compounds, so communitas can be grasped only in some relation to structure” (p. 372). He gives an example of “Lao-tse’s chariot wheel” (p. 372), writing, “[t]he spokes of the wheel and the nave [...] to which they are attached would be useless, he said,

but for the hole, the gap, the emptiness at the center” (p. 372). The nave is “the central block of the wheel holding the axle and spokes” (p. 372).

Polanyi offers a helpful description of Gestalt “as the outcome of an active shaping of experience performed in the pursuit of knowledge” (Polanyi, 2009, p. 6). He holds “shaping or integrating [...] to be the great and indispensable tacit power by which all knowledge is discovered and, once discovered, is held to be true” (Polanyi, 2009, p. 6). He points to logic: “The structure of Gestalt is then recast into a logic of tacit thought, and this changes the range and perspective of the whole subject” (Polanyi, 2009, p. 6). I relate the ‘meaning Gestalt’ to ‘isomorphism’ (Köhler, 1968; Henle, 1984; Luchins & Luchins, 1999).

This part focused on Gestalt, which I understand as closely related to logic. Gestalt might make up and compose concepts. The following knot or hinge focuses on concepts themselves.

5.2.6 Concepts make up and compose reasoning

Something needs to be distinguished and described as a concept. For example, a salient difference can be identified, distinguished, and described. However, there is no consensus regarding the concept of a ‘concept’. Today, “[t]he concept of a concept is one of the most elusive concepts in philosophy and plays a pivotal role in a variety of philosophical contexts” (Demmerling & Schröder, 2021, p. 1). A concept seems part of a broader framework and might have a number of different meanings. There is a wish for parsimony regarding terms, and even with regard to the aim for consensus regarding the meaning of a concept to simplify communications. Equivocal terms, having multiple or different meanings and understandings, are irritating when it comes to precise communication. Language includes change as a kind of liveliness to express something, and an utterance aimed toward an expression is more flux than static. As a lifeworld example, sometimes teenagers seem to play with words so that new terms evolve that older people sometimes find irritating (“What are you talking about?!”).

In this thesis, two ways to understand the term ‘concept’ are basic. The first describes the concept of a ‘concept’. The second clarifies the understanding of a concept and makes methodological recommendations.

First, Hofstadter (1988) described a “sphere of possibilities”, centered on the given situation, where distance from the center indicates, very crudely, the degree of implausibility involved” (p. 36) that is surrounded by a “conceptual halo” (p. 36). This “is distributed and has no precise boundaries” (p. 36). He conceives it as “an inevitable, epiphenomenal outcome of ‘mental topology’ - a vision of concepts as intrinsically distributed, overlapping regions in an abstract space” (p. 36). Hofstadter indicates that “some concepts are very near each other [...], others are vaguely related [...], while yet others are widely separated”. He concludes, “when *concepts* are properly represented in a model [...], conceptual halos will automatically be present; no extra apparatus will have to be added to the model” (Hofstadter, 1988; p. 36, italic in the original). The theoretical assemblage of concepts in the form of categories, seems more straightforward to describe once the existence of concepts is accepted. Also helpful is the understanding of categories proposed by Hofstadter and Sander (2013) who stated that:

a category is a mental structure that is created over time and that evolves, sometimes slowly and sometimes quickly, and that contains information in an organized form, allowing access to it under suitable conditions. (Hofstadter & Sander, 2013, p. 14)

Concepts could be described and defined as ‘mental structures’ and a ‘mental topology’. Categories bind concepts together to compose theoretical constructions. Second, the additional way to understand a concept relates to Huemer (2015): “Concepts are intentional mental states that represent abstract properties” (p. 57). Biological categories, such as ‘bird’, could be described “as a conceptual fact – it is, after all, an observation about the classification of certain phenomena, about how these things are to be grouped together” (p. 74). Huemer states that “it is a fact in whose recognition empirical science had a large role to play” (p. 74). He explains: “Concepts are tools for understanding reality, and the purpose of clarifying concepts,

presumably, is to improve our understanding of reality" (p. 74). He suggests "to clarify the nature of the properties and relationships that our concepts pick out" (p. 74).

Gestalt principles are the building blocks for concepts because Gestalt principles enable us to distinguish one thing from another and give a Gestalt to things that are related or that we relate. I distinguish between universal concepts and general concepts. Universal concepts relate to qualities such as virtues. For example, 'courage' is a universal concept. General concepts are generalizations. For example, grouping things that could be quantified in a hierarchical order. Universal concepts might have no shape as they are sensed, while generalizations are shaped as they are rational constructs. For example, we could distinguish and describe the relations of concepts. The virtues of courage and respect could be distinguished from each other. The quality of the virtue could be described. Something is made general by grouping things that seem to show similarities. Concepts may be distinguished from one another. Universal concepts show their nature, and can be described. Concepts seem to be located and connected in an abstract, mental, structural, topological sphere of human consciousness. Concepts are a sort of tool that helps make sense and give meaning. A conceptual framework composes the space of a mental topology.

This knot or hinge focuses on concepts which make up and compose reasoning. The following thematic knot or hinge focuses on reasoning. Still, the idea 'travels' along the thread toward the artefact, and arrives at 'reasoning'. An inditer's reasoning process aims to compose a completed artefact.

5.2.7 Reasoning makes up and composes deciding

Inditers might use different methods for reasoning to make up and compose the 'new' (p. 242). Among these methods are induction and deduction. However, reasoning by analogy, even a metaphoric kind of visionary reasoning might also take place and work. By 'metaphoric reasoning' and 'visionary', I mean that an inditer could envision how an artefact would eventually look. An individual's reasoning process might be more future-oriented than past-oriented. This might involve striving for the 'perfect' 'new', whatever that then is, for example, an artefact, a journal article, a product, a

service, or a business model. There might be a future orientation. At the same time, having a future orientation means going beyond deduction. That is, something must be ‘there’, which means, you could ‘connect the dots’ with hindsight as Steve Jobs once stated (Jobs, 2005):

Again, you can’t connect the dots looking forward; you can only connect them looking backward. So you have to trust that the dots will somehow connect in your future. You have to trust in something — your gut, destiny, life, karma, whatever. This approach has never let me down, and it has made all the difference in my life. [...] And the only way to do great work is to love what you do. If you haven’t found it yet, keep looking. Don’t settle. As with all matters of the heart, you’ll know when you find it. And, like any great relationship, it just gets better and better as the years roll on. (Jobs, 2005)

A human might decide based on a reason. To an inditer, learning from the past, such as using deductive research, means adjusting reasoning and optimizing decisions to ‘hit’ or ‘meet’ the ‘vision’, which is impossible, as a ‘vision’ is a concept that could be ‘fulfilled’ if a need was met. A goal is more concrete and specific. A vision is visionary, and it might have similarities to a virtue: both seem to be hard to reach. There might be an ‘idea’ ‘behind’ a vision. Behind a goal stands an idea. The idea is the reason and, eventually, the vision. However, such a goal could be qualitative, such as ‘abundance’ or a quantifiable vision such as ‘making x [currency]’ per time unit. It makes sense to thoroughly think about the qualitative aspect of a reason-why because achieving a quantitative goal might leave the person with a ‘so what?’ question. An inditer can connect the dots with hindsight. It could make sense and provide meaning regarding the past that could be deductively researched. What about the vision for the future? The sun might rise tomorrow. An inditer might face a kind of nothingness. What is the solution for reasoning to even be able to decide with regard to something that is in the future? Victor Frankl accused Sartre of applying a ‘fakir trick’. Eventually, ‘inditers’ might act a bit like the fakir regarding reasoning. Frankl is upset:

The fakir claims to throw a rope into the air, into the empty space, without anything to fix it on, and yet, he pretends, a boy will climb up the rope. Does not Sartre, too, try to make us believe that man ‘projects,’ this literally means throws forward and upward, an ideal into nothingness, and yet man can climb up to the actualization of this ideal and the perfection of his self? (Frankl, 2014, p. 41)

An inditer might catch the rope and climb, trusting that the rope holds. It could also be seen as an orientation ‘line’ towards a vision. It means trusting that something beyond this kind of sure ground might hold. It means to expand the ground—or break in. That is, an inditer takes risks (future research, p. 278). Inditing is process-oriented with regard to the future. As the future is *always* ‘ahead’ from ‘now’, Sartre might have been correct to ‘project’ as Frankl writes. Thus, an inditer would throw the rope, although the inditer himself or herself might ‘climb’. This rope could be seen as a metaphor for expanding knowledge. Frankl pointed to the meaning:

Human beings are transcending themselves toward meanings which are something other than themselves, which are more than mere expressions of their selves, more than mere projections of these selves. Meanings are discovered but not invented. (Frankl, 2014, p. 41)

An inditer might have the desire to make up an idea and compose a sense- and meaning-making artefact. ‘Sensemaking’ and ‘making sense’ relates to Weick (1995, 2001, 2009) and ‘sense-making’ to Snowden, distinguishing his work on Cynefin® from Weick’s (Snowden & Goh, 2021, p. 34). I use the term ‘sense-making’ because it relates to other combined words, such as ‘meaning-finding’. The term ‘meaning-finding’ is understood in relation to Frankl’s work (Frankl, 2006, 2014). “Meaning is what is meant, be it by a person who asks me a question, or by a situation which, too, implies a question and calls for an answer” (Frankl, 2014, p. 42). Furthermore, “meaning is something to be found rather than to be given, discovered rather than invented” (Frankl, 2014, pp. 42–43). In fact, Frankl might have pointed to reasoning. Nonetheless, his metaphor of applying a ‘fakir trick’ fits because meaning, as well as sense-making, is as relevant in reasoning as it is in deciding.

The reasoning process of inditation theory is aimed toward sense- and meaning-making (‘original and dendritic’, p.117). I have focused on Frankl’s ‘fakir’-metaphor because Frankl seems to confuse reasoning as a processual method, and meaning as something meaningful that could make sense to a person. ‘Meaning’ might be a kind of ‘side-effect’ if someone has a reason for deciding in terms of a specific outcome, for

example, an artefact. In addition, this might happen if someone ‘discovered’ as Frankl would hold, or ‘found’, as Sartre might have held, meaning. For an inditer, the whole inditation process might be a meaning- and sense-making process, and an artefact might eventually be something as inherent though not necessary, contingent or irrelevant. If something is ‘found’ or ‘invented’, it hints toward ontology and epistemology. There seems to be a basic conflict, as there is, for example, also a discussion if mathematics is ‘discovered’, for example in nature, or ‘invented’, as constructions (Danesi, 2005, p. 59). Frankl’s understanding of meaning is “opposed to the contention of Jean-Paul Sartre that ideals and values are designed and invented by man. Or, as Jean-Paul Sartre has it, man invents himself” (Frankl, 2014, p. 41). Frankl seems upset because, to him, meanings are ‘discovered’.

Regarding inditation theory, reasoning includes deciding with regard to something which could include considering intensions and intentions. This could be closely related to meeting unmet needs. Interview partner L. relates feelings and needs with time to act and choices:

I can say, oh, that’s **hunger**, that’s how it **feels**, or that’s **loneliness** and that’s how it **feels**. And there’s like a **pause**. And then there’s an **expanded awareness of that**. I have **many different choices**. I can now **eat**, or I can **call a friend**, or I can **have a hug**, or I can you know, **I can do different things to tend to those needs**. And to me, that’s one of the aspects of it. (interview partner L.; emphasis UP)

Accepting ‘just’ ‘feelings’ might lead to a lack of orientation, such as hedonistic behaviour, without caring for or seeing others. Feelings are unstable and flighty. Needs such as shelter, might have more substance as they serve to enable survival and even eventually thrive. However, according to Rosenberg’s theory, feelings are precious because they can lead to realizing an actual need, such as acceptance, belonging, and respect. Feelings are sensed in the body, and they could be interpreted as pointing to met or unmet needs.

As socially constructed, values are posteriori because they have been learned. Values are a society’s ‘you should ...’—the morals of that society. They seem to be a negotiated social consensus, could have elements of power ‘inside’, and might also

entail the risk of misusing or usurping power. In addition, values such as the concepts of ‘equality’ or ‘justice’, seem overly unclear. Virtues such as courage could be employed in a specific situation. For example, a person might make an inner decision to be courageous in a specific situation. I use ‘*a priori*’ in the understanding that ‘there’ (‘where’ exactly, as kind of a location, is unknown so far) might be something prior to experiential knowledge and, accordingly, ‘*a posteriori*’ is knowledge gathered through experience.

Both reasoning and deciding are relevant during the initiation process. Reasoning covers the ‘why’ and deciding states the ‘that’. The ‘how’ to reach a decision could employ different methods. Both reasoning and deciding seem to be entangled. Reasoning is the process of reaching a decision. Reasoning makes up and composes deciding. A decision happens at a certain point in time, while a reasoning process could take a while. The following knot or hinge expands on deciding.

5.2.8 Deciding makes up and composes routines

We might think that we decide based on a sound argument. That may be the case. At least we are beings who strive to survive and eventually to thrive. Regarding decision-making, the process of ‘systemic consensing’ (p. 180) could be helpful.

Chia (1994) provides an overview of decision-making management and organization theory starting with Barnard, while also pointing to Taylor’s earlier ‘scientific management’. Furthermore, for example, there is March and Simon (‘bounded rationality’), Cohen (‘garbage can’), Weick (‘loosely coupled’), Mintzberg and Waters (‘action’) and Pettigrew (‘change’). He then turned toward a philosophical view, starting with de Saussure via Derrida, while pointing to Rousseau (‘privileged’). Chia also notes Norris’ and Fenollosa’s texts regarding logic and then Bohm. In his study of the concept of decision, Chia argues that the ontological status of the decision-making process is overlooked. “Decision-making as an ontological act operates on a general principle of economy” (Chia, 1994, p. 803). The concept of decision would be “a series of interlocking pre-definitive acts of punctuating the flow of human experiences in order to facilitate sense-making and to alleviate our

Cartesian anxiety" (Chia, 1994, p. 781). According to Chia, decisions are "not so much about 'choice' or 'intentions' as about the primordial 'will to order'" (Chia, 1994, p. 781). He writes that "interlocking configurations of *micro-incisions* punctuating our phenomenal experiences contrive to construct and reinforce a stable but precarious version of reality" (Chia, 1994, p. 781; emphasis in the original). He concludes:

Deconstructing the concept of 'decision' is a 'ground clearing' exercise intended to pave the way for a more symmetrically naive approach to understanding the day-to-dayness of human activities as ongoing collective accomplishments rather than as a consequence of individual intentional choices. It is the decentring of the assumption of autonomous human agency which lies at the heart of this enterprise. (Chia, 1994, p. 804)

Chia also points to symmetry (future research, p. 278), a concept I understand as being relevant to the onto-epistemologic regarding identity and for balancing groups.

To move forward along the line of argument, I again refer to Hume through McLuhan (1964), as the latter pointed briefly to 'causality', 'sequence' and 'change':

For mechanization is achieved by fragmentation of any process and by putting the fragmented parts in a series. Yet, as David Hume showed in the eighteenth century, there is no principle of causality in a mere sequence. That one thing follows another accounts for nothing. Nothing follows from following, except change. (McLuhan, 1964, p. 4)

Regarding causality, a sequence could be endless, such as in a Turing machine or it can be limited. Something could happen only once. An experience happens once. The aim could be to repeat it, though it would be a different experience. To repeat an action is a decision. A human is responsible for a decision, though there might be unknown issues. Distinguishing issues in terms of 'problems' and 'conflicts' is relevant. 'Problems', in the understanding of this work, are anything other than the will. The will of individuals could interpret something as a conflict, which could lead to power issues. While there is more to discuss regarding philosophy, I aim to balance the word count and content, so I will continue to navigate through complexity along the line of the argument.

If an inditer has already accomplished something, that person might trust their abilities. If something went 'wrong' or seemed 'impossible', an indited 'new' might

eventually not even reach the ‘light’ to get the chance to become known. If something works well, someone might want to repeat it. Repeating things could become a behaviour that is related to time. If something works well, the inditer might want to repeat it while working toward completing the ‘new’ artefact. In this sense, there might be several ways to understand a routine. First, to repeat, merely mindlessly, an action. Such behaviour could include never achieving a goal. Second, there is something I would term ‘Übung’, a German word that relates to learning by practising, and such a process adds to knowledge. It means learning by adjusting to achieve something, such as making up and composing an artefact. Deciding makes up and composes routines.

The following knot or hinge in the argumentative line focuses on routines.

5.2.9 Routines make up and compose artefacts (glyphs)

Routines make up and compose artefacts (glyphs). After an introduction, the focus is on routines and rituals. Briefly, I understand ‘routines’ in connection with ‘Übung’. The German term relates to practising, which means learning by doing. That means experiential learning. The German term might be suited better than the term ‘iteration’ because iteration is used for many things. If you imagine the term ‘iteration’ without the artificial aspect, it might come quite close to Übung, which belongs to human learning practices. Practising something could be seen as a routine, a sequential behaviour. Regarding sequences, in the part above regarding decision-making, Chia (1994) pointed towards ‘order’. As time could be structured and measured as linear time, I briefly point, for example, to the mathematician and founder of phenomenology, Husserl, working on the phenomenology of the inner flow of time (Hua X).

By ‘reasoning’ and ‘deciding’, contingency has overthrown eventual deterministic tendencies. ‘Conflicts’ could happen between living beings, and I relate them to the human will. Once a decision is made, action could follow. That is a decision, action, decision, action. A decision could be the start of a sequence, the start of a routine. It is the start of ‘it was always like this’, one could hear sometimes. I will point to

Eichmann. He just did his job. There is no need to continue a routine. However, a need could be met through a routine. A routine could become a ritual, which loads a routine with even more meaning.

While a routine could be seen as sequential behaviour to manage complexity, for example, going to work by train every working day, the sequence in a ritual is meaningful. We might want to be aware of our daily routines and rituals. However, without such sequences, there might be no experts because they seem to practice so much that they cannot count the time spent anymore. Though they do not do the 'same' all the time, they might strive for perfection. For example, a professional musician could practice daily to improve and maintain the skills, striving for the 'perfect' composition or interpretation. A routine is understood as a sequence. Taylor and Ford seem close, though, regarding management; the point is that a routine could make sense and be meaningful for an individual. There could be some learning if there is some change in a sequence. That is iteration. It means to repeat something and to improve something, which means a learning process. A human is complex and not a machine. A human is apt to more than fitting into a mould, such as fulfilling a function or a role. Chaplin expressed the issue in 'Modern Times'.

However, I will first focus on *Übung* and second on rituals. Both terms stand for matters of the will. The decision was first to 'do' something and second to act. Sequences could be discontinued at will, that is, by a decision. The bridge to artefacts is that a human practices something to compose an artefact. For example, in engineering, even a needle could be manufactured. There is a kind of ping pong relationship between a decision and an action: the decision even to start something, to repeat or to discontinue, could all be influenced by problems, that is, outside things, such as material or social influences, such as morals, and this is also the point where I would distinguish between ethical behaviour and moral behaviour. Someone could behave ethically and yet against the moral laws of a group, community or even society, for example, to decide whether or not to continue with life-threatening behaviour. So, neither *Übung* nor rituals are necessarily good or bad. They are just

sequences. The direction towards a life-supporting or life-threatening side seems relevant, while ambiguous, because we sometimes think a decision might better be directed towards the life-supporting side.

Balancing the needs of people who could be affected makes sense, and this means working with adequate decision-making methods. Different expressions of flow might exist: strategies such as repetition or routines to achieve flow might relate to 'Flow and control: Controlling, inviting, directing' (p. 140), 'Flow and goals: Having or not having a goal' (p. 142), Flow and management: Decisions and conflicts' (p. 149), 'Flow and balance: Dynamic equilibrium' (p. 152), 'The Janusian character of flow: Immersion and absorption' (p. 155).

First, regarding 'Übung': Brinkmann et al. (2021) wrote on 'Übung' from the perspective of phenomenology and pedagogy. The German term broadly means 'to practise' in German (Brinkmann, 2012b). He connected flow experience to Übung. To practice and focus on something specific might be crucial to becoming an expert. 'Resonance' (Bauer, 2019; Rosa, 2019) might not be too far from Übung, as we might realize resonance as corresponding or aligning with something or someone.

Second, 'rituals' are sense- and meaning-making processes. Traditional knowledge could be understood as undecided and valid until confirmed or rejected. I searched for connections to light, sound, and power in some religious traditions, and the results were overwhelming. Flow experience especially seems to relate to time and actions; for example, if someone practices an action often, it could be seen as a ritual. Rituals could reduce complexity and add to sense- and meaning-making. Rituals could make up and compose artefacts. 'It was always so' might be an easy way to avoid a change, which might afford a decision. It appears that we are unable to halt the passage of time. Rituals are sequences of scheduled actions that rely on repetition. Ethnographer Turner, interested in rituals and 'communitas', asked: "Are all 'flows' one and do the symbols indicate different kinds and depths of flow?" (Turner, 1974, p. 90). We might sense transience and evanescence and decide to use our time in very different ways.

There is a considerable difference between rituals and routines. While rituals seem circular or linearly sequential, routines regarding Übung aimed at expanding knowledge seem more spiralic, dynamic, somewhat ‘upwards’ directed, and increasing. Routines could be seen as transitive because they seem to be ‘handed over’ to someone else, such as to the next generation, for example. A routine could make up a system, such as behaviouristic structures. A change might need some form of energy, even new reasoning and a decision. Eventually, an inditer might strive for perfection while knowing that reaching it could be rare or even impossible. However, one might move beyond what is already known to achieve perfection by striving for perfection. Time relates to routines. “We live in the now but the precursor to the moment is the anticipated tomorrow that ceases to exist the second it is born” (Parker, 2014, p. 451). It might be this anticipation which could happen when someone is deeply immersed in a topic as if thinking *through* something.

Routines make up artefacts such as glyphs constituting for example, parts of a notation system. Glyphs compose characters and thus our written language: text, numerals, formulas, and musical notes.

5.2.10 Glyphs (artefacts) make up and compose the ‘new’

The understanding of ‘glyphs’ is explained in this relatively technical part of the chapter. The point in this ‘knot’ or ‘hinge’ is that routines could reduce complexity. Our ‘reality’ and communication are complex. Artefacts such as alphabets and other notation systems, reduce complexity. Such systems are constructed to provide and store knowledge. Notation systems constitute sense-making and meaningful human artefacts that we could call—with hindsight that is from a chronological perspective—the expression of a civilisation. We learn such systems in school and might not even be aware that we once have learnt them we use them relatively automatically. That means we use alphabets and numbers to communicate. A notational system is learnt—and was constructed. The smallest entity of a notational system is a glyph. I will start by describing a ‘notation’ and end with a ‘glyph’. ‘Notation’ means “a system of characters, symbols, or abbreviated expressions used in an art or science or in

mathematics or logic to express technical facts or quantities” (Merriam-Webster, n.d.-d). A ‘note’ means “the act, process, method, or an instance of representing by a system or set of marks, signs, figures, or characters” (Merriam-Webster, n.d.-d). I use the ‘Unicode’ definition as it is an international organization. “The Unicode Consortium is the standards body for the internationalization of software and services” (Unicode, n.d.). “Unicode defines which characters exist; any given character will have a default glyph in the font—and perhaps more” (GoogleFonts, n.d.). Regarding ‘notational systems’:

Notational Systems. In addition to **scripts for written natural languages**, there are notational systems for other kinds of information. Some of these more closely resemble text than others. The Unicode Standard encodes symbols for use with **mathematical notation**, Western and Byzantine **musical notation**, Duployan shorthand, Sutton SignWriting notation for **sign languages**, and **Braille**, as well as symbols for use in divination, such as the Yijing hexagrams. Notational systems can be classified by how closely they resemble text. **Even notational systems that do not fully resemble text may have symbols used in text.** In the case of **musical notation**, for example, while the full notation is **two-dimensional**, many of the encoded symbols are frequently referenced in texts about music and musical notation. (Unicode, 2022c, p. 262; italic in the original, bold added)

That means, an ‘alphabet’ is a “writing system that consists of letters for the writing of both consonants and vowels is called an *alphabet*. The term ‘alphabet’ is derived from the first two letters of the Greek script: *alpha, beta*” (Unicode, 2022c, p. 258; emphasis in the original). Unicode provides a ‘typology of scripts’ as “an approximate guide, rather than a definitive classification, because of the mix of features seen in many scripts” (Unicode, 2022c). That is because “writing systems for some languages may be quite complex, mixing more than one type of script together in a composite system” (Unicode, 2022c). They provide an example: “Japanese is the best example; it mixes a logosyllabary (Han), two syllabaries (Hiragana and Katakana), and one alphabet (Latin, for romaji)” (Unicode, 2022c).

A ‘script’ is a “collection of letters and other written signs used to represent textual information in one or more writing systems” (Unicode, 2024). An example is: “Russian is written with a subset of the Cyrillic script; Ukrainian is written with a different subset. The Japanese writing system uses several scripts” (Unicode, 2024).

As there might be libraries written on what a ‘sign’ might be, I keep the discussion of the issue brief, and provide a definition that leans toward Frege because I find his distinguishing between ‘Sinn’ (‘sense’, as if something makes sense, my translation) and ‘Bedeutung’ (‘meaning’, pointing toward a truth-value) helpful. Frege was interested in logic, language structures and identity. I find de Saussure too simplistic and unstructured and Peirce too complicated, thus pointing to future research (p. 278). A sign stands for the presence or existence of something else. A sign identifies or points toward something else. A sign could stand for a complex notion. For example, a gesture, a sound, a part of a notation system, or a mark in a landscape could be a sign. A sign could be an action or an artefact provided by someone. A sign makes sense to one or more sign-giver(s) as well as to one or more sign-receiver(s), while the sign-giver could be identical with the sign-receiver. For example, you make a sign—stick a paper on a door—that reminds you of something. Another example: To position a traffic light on a crossroad could make sense. Such traffic lights provide meaning, such as ‘stopping’ in the case of a red traffic light. A sign’s acceptance might be built on consensus (agreement, respecting the sign) or consent (not objecting, eventually ignoring the sign). To distinguish a ‘sign’ from a ‘symbol’, a symbol is an accepted and respected sign with an additional value. A symbol is emotionally ‘loaded’ with sense and might have no meaning as such. For example, a relic could make sense to someone, while it might make no sense to someone else. A symbol suggests an added value. For example, the gift of a red rose could stand as an expression of love, or a printed paper with some numbers called ‘money’ could provide added value. “The universe of symbols is rich and open-ended” (Unicode, 2022a, p. 845). Unicode provides a “collection of encoded symbols” such as currency symbols, letter-like symbols, mathematical alphabets, numerals, superscript and subscript symbols, mathematical symbols, geometrical symbols, dingbats, pictographic symbols, emoticons and exclude ‘irrelevant’—in terms of the notation system’s relevance—symbols. “Pictorial or graphic items for which there is no demonstrated need or strong

desire to exchange in plain text are not encoded in the standard” (Unicode, 2022a, p. 845).

To take a breath: you read about a ‘notation system’, an ‘alphabet’, a ‘script’ to a ‘letter’, a sign and a symbol. Remaining is ‘character’, a font, and a glyph. What follows is distinguishing a ‘character’ from a ‘glyph’, which is complicated, and I use the term ‘font’ to clarify the issue. ‘Character’ means:

Character. (1) The smallest component of written language that has semantic value; refers to the abstract meaning and/or shape, rather than a specific shape (see also *glyph*), though in code tables some form of visual representation is essential for the reader’s understanding. (2) Synonym for abstract character. (3) The basic unit of encoding for the Unicode character encoding. (4) The English name for the ideographic written elements of Chinese origin. (Unicode, 2024; emphasis in the original)

Characters “represent primarily, but not exclusively, the letters, punctuation, and other signs that constitute natural language text and technical notation” (Unicode, 2022b, p. 15). Thus, a character is part of a notation system, an alphabet and a script. A character could be distinguished from a letter. A ‘letter’ is an “element of an alphabet. In a broad sense, it includes elements of syllabaries and ideographs” (Unicode, 2024). “The letters used in natural language text are grouped into scripts—sets of letters that are used together in writing languages” (Unicode, 2022b, p. 15). A letter is the “[i]nformative property of characters that are used to write words” (Unicode, 2024). That is, being a letter is a property of a character in a technical language. Characters could be represented through data strings. “Characters are represented by code points that reside only in a memory representation, as strings in memory, on disk, or in data transmission” (Unicode, 2022b, p. 15). A ‘glyph’ is a “character shape or a graphic symbol that provides the appearance or form for a character” (Leurs, n.d.). According to Unicode, a ‘glyph’ is:

Glyph. (1) An abstract form that represents one or more glyph images. (2) A synonym for *glyph* image. In displaying Unicode character data, one or more glyphs may be selected to depict a particular character. These glyphs are selected by a rendering engine during composition and layout processing. (See also *character*.) (Unicode, 2024; emphasis in the original)

Characters and glyphs are used in fonts. “A font is [...] a collection of glyphs. The word is derived from the Greek word for ‘carving’” (Leurs, n.d.). Unicode defines a ‘font’ as a “collection of glyphs used for the visual depiction of character data” (Unicode, 2024). “A font is often associated with a set of parameters (for example, size, posture, weight, and serifness), which, when set to particular values, generate a collection of imagable glyphs” (Unicode, 2024). That means, some “glyphs in a font may be independent forms for individual characters; others may be rendering forms that do not directly correspond to any single character” (Unicode, 2022b, pp. 16–17).

For certain scripts, such as Arabic and the various Indic scripts, the number of glyphs needed to display a given script may be significantly larger than the number of characters encoding the basic units of that script. The number of glyphs may also depend on the orthographic style supported by the font. For example, an Arabic font intended to support the Nastaliq style of Arabic script may possess many thousands of glyphs. (Unicode, 2022b, p. 16)

To distinguish a ‘grapheme’ from a ‘character’ and a ‘glyph’:

Grapheme. (1) A minimally distinctive unit of writing in the context of a particular writing system. For example, *⟨b⟩* and *⟨d⟩* are distinct graphemes in English writing systems because there exist distinct words like *big* and *dig*. Conversely, a lowercase italic form letter *a* and a lowercase Roman letter *a* are not distinct graphemes because no word is distinguished on the basis of these two different forms. (2) What a user thinks of as a character. (Unicode, 2024; emphasis in the original)

In other words, “a capital A, swash capital A, and small cap A would be three different glyphs, but all options for the same character of ‘capital A’” (GoogleFonts, n.d.). Thus, a ‘glyph’ is the smallest entity of a notation system. Glyphs are used to make up and compose characters, words, sentences and written text. A notation system is an artefact that enables us to compose other artefacts.

An artefact is a human-made thing. That could be a table, a chair, a book, a song, or a machine such as a computer. The written part of a language could be seen as a code. There are formal and instrumental artefacts. Formal artefacts are symbolic signs. Symbolic signs are learned, for example, in school. You have learned writing and counting, for example. Words and formulas are symbolic signs. You could describe something by using letters, numbers, and notes. These symbolic signs could be

combined with instrumental artefacts. Instrumental artefacts are things you could use to express something. For example, you could use a pen or a keyboard for writing, a brush, colours for painting, and a guitar for music. Inditers make up, compose and use artefacts such as a pen, a computer, a glyph, images and music. An artefact could be an event. An event makes up and composes a complex situation that consists of several perceptions and interpretations. An event differs from an accident. An accident is not made up and composed. An artefact will have been indited. An artefact is perceived by the senses and interpreted. Perception happens directly, for example, by touching, hearing, seeing, and smelling. Inditers could make up and compose artefacts which could be formal, tool-like, and instrumental as an expression of the inditer; for example, an architect builds a house and makes up and composes an experience, for example, for the house owner who will live in the home.

Humans can hear speech as sound, can see letters with their eyes and can perceive them by touching them, as, for example, blind people do. An inditer, as a human being, indites an idea. An idea could be contained in the artefact of a *symbol*. *Glyphs*, as the smallest parts of notation systems, are used to compose *words*, *numbers*, *notes*, *formulas*, and *symbols*, which could make up and compose *media*, which are artefacts. A symbol could stand for an idea. A symbol is a human artefact, a symbolic abstraction. A sign could be a symbol. For example, a stone on a road could be simply a stone on a road. That is, it has no meaning and makes no sense to someone. However, a stone on a road could serve as a sign. For example, you put it there and told me, 'If you see the black stone in the first curve of the street, then turn left'. The stone would serve as a sign. A sign could be a natural or artificial 'thing'. A symbol could be a sign at the same time. We use systems to simplify and generalize to enable understanding between one another.

To enable understanding, we could make up and compose signs and symbols. A symbol is an abstraction from an idea, a metaphor, or a concept. A symbol is an artefact. Symbols such as symbolic abstractions and symbolic signs, have a meaning and could make sense to a person. They could occur as a 'stand-alone' symbolic sign.

Similarly, symbols could be grouped in a system. Glyphs could constitute a system of symbols. Think, for example, of Trajan's column or the letters on your screen. A glyph is a digital graphic symbol of a character position that specifies and provides its appearance. Fonts consist of glyphs. They contain letters or characters, cyphers, numerals, figures, and special characters such as 'ä' and 'ø'. For example, in German, a particular character in the form of an 'ä' (small letter of the alphabet) or 'Ä' (for the capital letter of the alphabet) is used. A number can be formed by numerals, such as '1' and '2'. Words are composed of letters. There are also glyphs for musical notes. Glyphs could be understood as a systemic arrangement of signs belonging to the formal part of a language. Specific sets of glyphs provide, for example, a font. A font is a group of glyphs in a specific design. A font contains letters, numerals, and special characters such as musical notes or mathematical symbols. We use fonts for writing text, a mathematical formula, and a musical composition. There are different fonts. A font is made up and composed by a type designer inditing a typeface. A language has an alphabet that consists of letters, numerals, and special characters. Combining graphic signs as words of a language follows a sense- and meaning-making linear structure. That is composing a text. Words are made up and composed of glyphs. Glyphs are 'building blocks' of information aimed at transferring knowledge.

Symbolic abstraction might sit in a topological sphere. It might be a space where thinking happens, and knowledge could be organized and ordered: Numbers might have 'their' systemic space and words and concepts might have their space. As these representations occur in thoughts and by thinking, the space is flexible, so that you can arrange the topological space and rearrange it. Such as a landscape, this topological space might not show an actual geospatial topography that corresponds with a specific geographic place. A topological space sits in abstraction. Poincaré offers a view regarding geometry, language, and space:

The geometric language is after all only a language. Space is only a word that we have believed a thing. What is the origin of this word and of other words also? What things do they hide? To ask this is permissible; to forbid it would be, on the contrary, to be a dupe of words; it would be to adore a metaphysical idol, like savage peoples who prostrate themselves before a statue of wood without daring to take a look at what is within. (Poincaré, 1913, p. 3)

Poincaré finds geometry to be a language. This view resonates with this research because the origin of geometry and language is interesting. By thinking, humans can express thoughts through various methods: speech, designing by drawing geometric patterns, singing, and writing. An inditer would not be a poincaréan ‘savage’. An inditer might not ‘prostrate [...] before a statue of wood’, such as ‘adoring a metaphysical idol’. Poincaré continues:

But experience is not all, and the savant is not passive; he does not wait for the truth to come and find him, or for a chance meeting to bring him face to face with it. He must go to meet it, and it is for his thinking to reveal to him the way leading thither. (Poincaré, 1913, p. 3)

For example, flow experience includes some action. An inditer could eventually search for something ‘metaphysical’ by ‘taking a look at what is within’, for example, in a wooden statue. Rather, an inditer might indite a statue, possibly of wood. If then someone, the inditer or someone else, gives meaning to this ‘thing’, it would be up to the person to decide. An inditer brings thoughts into a Gestalt. However, to indite means to build something that someone else could perceive and experience. However, the other person might not even recognize it.

We might not even recognize the specific form of the words we are reading, although choosing a specific font could influence our understanding. You could, for example, find different fonts on your computer. The typeface is understood as a tool that transfers part of the identity of a company for example. Someone will, just by recognizing the font, understand that the text has to do with this company. If I had used a font that is extremely hard to read, you would have had difficulties even reaching this point of the text. The glyph has a specific shape. It is a representation of a character, the formal part of a word, a language. There could be, for example, 26 small letters and 26 capital letters to give words a shape in such a way that you understand this time-delayed conversation between you and me. Words have a meaning, and this is the content of the next paragraph, which is the qualitative part of communication. “The whole point with type is for you not to be aware it is there”,

said type designer Frutiger (Linotype, 2021). “If you remember the shape of a spoon with which you just ate some soup, then the spoon had a poor shape.” He added: “Spoons and letters are tools. The first we need to ingest bodily nourishment from a bowl, the latter we need to ingest mental nourishment from a piece of paper” (Fox, 2015). A tool is simply an instrument. Neither good nor bad.

By reasoning and deciding and applying a routine—quite clever laziness as an attempt to reduce complexity—it is possible to compose systems of artefacts: glyphs. Glyphs constitute letters, cyphers, and numbers. Artificial notation systems constitute, for example, words and formulas. This research understands knowledge as onto-epistemological. Onto-epistemological knowledge might not need a specific form. For example, a dancer could express something by the use of gestures. A musician could play an instrument without using notes. However, a music composer may want to use notes in such a way that others can play the melody as well. The notes, as well as words and formulas, could be understood as a method to preserve—archive and provide—information. Information could be understood as the foundational data of knowledge. Information is understood as eventually relevant data. Knowledge is understood as relevant information. Relevant means that knowledge is helpful for someone, for example, an inditer, to craft an artefact such as a font, a text, a formula, or a musical composition. The inditer might want something of relevance to be shared. However, relevant is an eventual *unawareness* of content and medium. McLuhan expressed the difference between content and Gestalt as a unity: “The message [...] was the ‘content’, as people used to ask what a painting was about. Yet they never thought to ask what a melody was *about*, nor what a house or a dress was about” (McLuhan, 2003, p. 205; emphasis in the original). He continues: “In such matters, people retained some sense of the whole pattern, of form and function as a unity” (p. 205). Glyphs constitute a notation system. We might not want a formal notation system without a function. A notation system could make sense as a meaningful artefact. By entering the following knot or hinge, we arrive at composing sense-making and meaningful ‘new’ artefacts.

5.2.11 Making up and composing new artefacts

Making up and composing the ‘new’ means inditing a new artefact by an inditer. ‘New’ in this context means to indite something original and unique. That is, it would be a new, original idea if this were the first time anyone had indited such an idea. It would be unique if there were no duplicates—for example, the manuscript of a book or a painting by an artist. It could even be indited to become reproduced, such as in the form of a prototype. Such an idea could compose a service, a product, or a business model. A business model is understood in the definition of Osterwalder et al. (2005) as “a conceptual tool that contains a set of elements and their relationships and allows expressing the business logic of a specific firm” (Osterwalder et al., 2005, p. 17). Such a business model describes “the value a company offers [...], to generate profitable and sustainable revenue streams” (Osterwalder et al., 2005, pp. 17–18). An inditer, for example, a founder of a start-up, might aim for ‘disruptive innovation’ (Bower & Christensen, 1995; Christensen, 1997b; Christensen et al., 2013). Such products “based on disruptive technologies are typically cheaper, simpler, smaller, and, frequently, more convenient to use” (Christensen, 1997b, p. 11). Such a product or service, that is, a unique artefact, could serve as a prototype for mass production, which means that the decision to indite depends on the individual’s aim and knowledge. That is, in such a case, to produce facsimiles of the prototypical artefact. For example, a craftsman and inventor, whom I would term an ‘inditer’, once ‘played’ with metal alloys and colours using oil-based ink, engraving and moulding. He had an idea and tested different materials. Subsequently, Johannes Gutenberg worked with movable types and constructed a printing press. He turned an idea into an artefact.

The following section provides a summary of the inditation process.

5.3 Outline of the inditation process

Inditation theory includes a line of thought, the inditation process, based on ontological and epistemological principles. The inditation process differs from the fluency process (p. 185). The inditation process starts with fostering, making up an

idea and ending with having composed an artefact. An idea is an ontological and an epistemological issue. Making up and composing ideas could lead to the production of an artefact, though not necessarily so. Only some ideas might be manifested as an artefact. The processual argumentative line of thinking starts with a core assumption: without an idea, there would be no artefact. If an idea is necessary for inditing an artefact, the issue might be the idea or something in the sequential process from the idea to the artefact.

An idea (p. 199) might be understood as an ontological issue. The simple version might be that an idea is a mystery. An idea appears to indicate an ontological principle: an idea seems to exist or not, as it is simply 'there' or not. The inditation process begins before an idea drops in or sparks because the occurrence of an idea could be fostered. We might know if we have an idea or not. Thus, we can determine the difference between a timely order and an irreversible state. We can remember the time when we did not have the idea. However, we cannot get rid of an idea. An idea is irrefutable, although we could forget it. An idea could, by being sustained and shared, even change the world. An idea might be the result of thinking deeply and thoroughly about and through an issue. That means not only accumulating information but also condensing, evaporating, and excluding unnecessary information. It might be impossible to force an idea to happen. Instead, it might mean inviting and letting go of any force, which seems to be a double process: first, condensing, such as building the ground or building a kind of harbour; second, inviting the idea to emerge, so that it might drop in so that it could be harvested. If it lands and eventually spreads, the idea could change the world.

Nonetheless, we *feel* through our senses (p. 202) and experience colours and interpret sound, for example, as disturbing noise or music and even distinguish the absence of light or sound as shades, darkness, or silence. Feelings can be expressed (p. 209), for example, by crying. They can be interpreted as pointing to unmet or met needs, such as thirst, sleep, respect, acceptance, and autonomy. As we explore the world around us, we might combine experiences and options to ensure that our needs are met. We

seem to make up and compose metaphors (p. 215) to describe our feelings and needs. Someone who could hear might relate to sound sequences. Someone who is blind and deaf might experience the world by touching. Experiencing differences, such as warmth or heat, or locating oneself by echolocation in a spatial environment, might help to articulate and express one's needs through bodily expressions. Someone deaf or blind could become, for example, a ceramic artist. Humans might relate one experience to another in order to interpret and express their experiences. As we can connect experiences, someone might compose something new by associating related issues. By using metaphors, we could make up and compose a Gestalt (p. 220). Gestalt is understood as a structuring and interpreting hinge or knot in this process. From Gestalt, concepts might arise to order complex knowledge. Concepts (p. 222) could serve as ordering structures of complex phenomena in a topological sphere, such as top-down, bottom-up, inclusive, exclusive, general, particular, unique and existential phenomena. Concepts could help to enable reasoning (p. 224). While the process so far seems quite materialistic and even deterministic, by reasoning, contingency breaks through via deciding (p. 228). We act and react regarding our needs and the circumstances around us, so that contingent, free will selects options for reasoning, that is, to arrive at the best possible decision at a specific moment. At best, there may be many options to choose from, to reject and decide on. Humans can think through complex issues—and they can act. They find reasons for deciding and acting in such a way as to produce and perform funny, practical, beautiful, nonsensical, and valuable artefacts, for example, products, services, and business models, such as inditing books, mathematical formulas, skyscrapers, articles, cars, computers, bombs, wine, performances, artwork. Humans might decide because of a reason and move towards something. Inditation theory focuses on reasoning and deciding with regard to an artefact. An artefact is considered a human-made 'new' thing in the world, something a person could experience. A person is assumed to develop, for example, routines (p. 230) such as rituals, for learning skills and competencies to make up and compose a new artefact. Routines, understood as timely-based actions, could include removing

unnecessary things, which might lead to developing habits, methods, and systemic approaches. The smallest part of a notation system is a glyph (p. 233). Glyphs are understood as human artefacts (p. 242) that make up and compose notation systems of signs, such as letters, numbers, musical notes, and formulas. Humans can express themselves through bodily expressions such as dancing and singing, and additionally, by indirect expressions. For example, humans could use a pen or a keyboard to write something, using material tools and a constructed and learned system, glyphs, by applying, expressing, and storing incorporated knowledge on a medium such as paper. The inditation process spans from an idea to a new artefact such as a prototype for mass production.

The following section summarizes the knots or hinges and harvests insights.

5.4 Chapter summary

To contextualize this fifth chapter regarding the research question and objectives, this chapter ‘Outlining the inditation process’ (p. 191) was set out to meet the second part of the second sub-objective (p. 7). This chapter contains a line of reasoning, an ordered chain of ideas where each point, or knot, or hinge, follows the previous one. A linear, chronologically-oriented structure, the golden thread, connects the knots or hinges along the way. This golden thread started with the first knot in the form of an idea (p. 199) and ends with the knot or hinge in the form of an artefact (p. 242).

The idea made up and composed of impressions (p. 202) to making up and composing expressions (p. 209), to making up and composing metaphors (p. 215), to making up and composing Gestalt (p. 220), to making up and composing concepts (p. 222), to making up and composing reasoning (p. 224), to making up and composing deciding (p. 228), to making up and composing routines (p. 230). Routines making up and composing time-savers and knowledge containers: notation systems. An ‘atomic’ visual part of such a system is a glyph (p. 233), equipped with a specific code. A glyph could constitute a character, note, or cipher. We have glyphs as system-constituting artefacts. Glyphs provide systemic artefacts to make up and compose the ‘new’. For example, a lot of linearly-arranged characters could be read in a book. A musician

could read notes and play a composition. This means that we could use a notation system to compose new artefacts (p. 242). Finally, the ‘Outline of the inditation process’ (p. 242) spans from making up an idea to composing a new artefact. The second part of the second sub-objective, which was to outline the inditation process, was accomplished.

To harvest: It is an *outline* of the inditation process. The outline could serve as a starting point for further discussion. This outline is understood to be a proposal. There would be a lot more to say. I suggest further research (p. 278). For example, an idea appears to be irrefutable. A line understood as a geometrical, straight, infinitely long, abstract object would have no beginning or end. The thread of the inditation process appears to start with an idea and seems to end with an artefact. In between, there are knots and hinges. There might be more, even an endless number of knots or hinges, depending on the richness in detail of the outline. Some knots or hinges seemed entangled or closely interwoven with others; some seemed to intermingle, and some seemed to encompass others.

The inditation process might be supportive in theory and practice for orienting and navigating because an inditer could then identify his or her position or situatedness along the thread. For example, the inditer could understand whether an idea is still somewhat formless or if it already has a Gestalt.

The fluency process and the inditation process appear to funnel into the inditation balance. The following sixth chapter, ‘The constitution of the inditation balance’, introduces and describes the inditation balance. The chapter aims to meet the third and last sub-objective, to describe the constitution of the inditation balance. If all three sub-objectives are met, the main research objective, to outline inditation theory, is also met. The seventh chapter provides the ‘Conclusions’ (p. 267). The inditation balance is an orientation tool for navigating the inditation process from making up an idea to composing an artefact by employing the fluency process. The inditation balance is introduced and described as follows.

6 The constitution of the inditation balance

6.1 Introduction

This chapter is set out to achieve the third and last sub-objective, that is, to describe the constitution of the inditation balance. If all three sub-objectives are met, the main research objective, to outline inditation theory, is also met. The third sub-objective is going to be achieved in this chapter by the ‘Description of the constitution of the inditation balance’ (p. 262). The inditation balance is introduced in this chapter.

This paragraph provides seeding toward bringing the chapters, sections and parts of the study together from a holistic perspective. This means describing a complex, dynamic setting while pointing to relevant characteristics, structures and processes. That also means being able to see the forest as a whole, and ignore beautiful, tiny parts which cannot be seen from far away. I describe a theoretical, abstracted model by keeping to a metaphoric kite line, which appears to be thin and long. The study is based on the literature, interviews, and my experiential knowledge, and I refer the reader back to ‘The nature of the study is...’ (p. 103). I did not cut the kite line that binds me as the researcher to the empirical ground. That means, by ‘landing’ on empirical grounds, that there is much to experience and to have a close look at. This also means that, once having realized an abstract Gestalt, the forest, there might be the opportunity to orient and navigate, while being situated, eventually even rooted, in a specific location, an area, a field, the metaphoric ‘forest’. This could also mean that, by determining the stage, the inditer could orient and navigate by carefully moving forward and minding the steps. The inditation balance is practice-oriented and could serve as an orientation tool to fluently navigate the process from an idea to an artefact. Despite the abstract and topological (p. 113) nature, inditation theory is practice- and theory-informed and oriented (p. 112). This means that the abstracted inditation theory is set out to correspond with the empirical ‘ground’. The inditation balance is aimed at visualizing the status quo of the experience as it moves from the start (an idea) to completion (an artefact). This

means, for example, the experience of the inditer or a team of inditers. A team of inditers consists of two (dyad) and more people. Such a status quo description would include a description of the situation and the quality of its appearance. Inditers would strive to compose an artefact that meets the needs of someone else. This endeavour is completed when the need is met. Conflicts could arise if there are issues on the way towards completion. For example, as outlined in the literature review in the part of the ‘Janusian face’ (p. 155) of flow experience, Kloep et al. (2023) contribute in their research on flow-experience in start-up teams by stating that “negative consequences such as perfectionism and a lack of team communication were uncovered, which had previously received little attention in flow research” (Kloep et al., 2023, p. 18). Their research showed “start-up factors inhibiting team flow”, such as “lack of common basis” and “conflicts” (Kloep et al., 2023, p. 12). The process of immersion is regarded in this research as a life-supporting direction toward an edge. The end of the process of absorption is experienced as an abyss. As I realized that an ‘edge’ was mentioned in flow theory, I remembered Glasl’s stages involving the ‘abyss’ (p. 177). Such an abyss marks a conflict’s final stage in the form of annihilation. The inditation balance brings the life-threatening side and the life-supporting side in relation to one another. Annihilation relates to existence as it means death. Existence relates to creation. The other extreme is the edge of flow theory. The edge is described as an individual’s thriving stage. The resulting idea was combining Glasl’s stages with the abyss at the end with the edge. Glasl’s stages begin with ‘hardening’. He focuses on conflict management. However, if someone turns around and starts to climb, this could be seen as a step toward the life-supporting side. Nonetheless, it seems that these steps cannot be bypassed on the way to the life-supporting side, although they could be taken quickly. I realize that the terms ‘immersion’ and ‘absorption’ have been used interchangeably (p. 155) in the flow literature. Reflecting on the differences led to distinguishing the expressions which then relate to the life-supporting side as ‘immersion’ and to the life-threatening side as ‘absorption’. Future research (p. 278) could shed light on the differences.

This paragraph describes the organization of this sixth chapter. The chapter is split into four sections. The introductory section is followed by the second section of the chapter, entitled ‘The sides and stages of the inditation balance’ (p. 249). The second section consists of three parts. The first part ‘The life-threatening side: Absorption’ (p. 250) builds on Glasl’s stages (p. 177). I have added the categorial distinction of ‘absorption’, as the second part ‘The life-supporting side: Immersion’ (p. 251) seems to show an opposite. This means that there appear to be two sides to inditation balance. The life-threatening side of Glasl’s stages appears to mirror the immersive, life-supporting side. The third and last part of the second section of this chapter describes ‘The stages in relation to the opposite sides’ (p. 256). The third section of the chapter, the ‘Description of the constitution of the inditation balance’ (p. 262), is going to achieve the third research sub-objective, in such a way as to describe the constitution of the ‘inditation balance’. All research objectives are met if this third objective is met. The ‘Chapter summary’ (p. 265) summarizes the content of the chapter and reflects on the harvested insights. The following paragraph leads to a description of the sides and stages of the inditation balance.

This paragraph points briefly towards ‘The Janusian character of flow experience’ (p. 126) and then leads to the description of the sides and stages of the inditation balance. As flow experience appears to have a Janusian character or nature, it is crucial to build conflict management and conflict resolution skills in organizations in order to orient and navigate conflicts, to enable fluent teamwork. While eventually being located on the life-threatening side of absorption, the intention would be to transform a conflict in such a way as to move toward the life-supporting side. Knowing the stages could help with reasoning and deciding which path to take. The following section describes the stages of the inditation balance.

6.2 The sides and stages of the inditation balance

The stages appear similar to cascading steps, stages or a sequence of plateaus. They could be thought of as a dynamic process with different steps, like descending or ascending stairs. How one perceives the stairs might reveal the position and direction

of the process. As the 'Janusian face' (p. 139) indicates, a flow *state* could be reached from every stage (p. 155). The full model of the inditation balance is visualized in the appendix (p. 342). According to Glasl's stages (p. 177), the steps could be imagined as going downwards.

The following part outlines the life-threatening stages of absorption.

6.2.1 The life-threatening side: Absorption

I understand Glasl's stages as the side of absorption constituting the life-threatening side of the inditation balance. Glasl's approach (p. 177), as described in the 'Approaches regarding conflict management and conflict resolution' (p. 176) and the parts and sections of this sixth chapter, is integrated as the building block of the life-threatening side of the inditation balance. To recap, Glasl's process is described as stepping downwards in terms of the conflict stages (p. 177). I aim to include Glasl's stages without attempting to change anything. However, in integrating Glasl's stages, and in order that Glasl's process leads from the left downwards into the abyss, as Glasl describes it, I have changed the direction from the abyss ascending to the right. Again, as I also see that the direction is relevant, I point to future research (p. 278) in order to explore and describe the direction of the process. I am aware that Glasl's direction makes sense because, by moving forward in the direction of reading, the steps lead to death, the abyss. A turn toward the ascending steps also make sense. Additionally, I denoted Glasl's stages as 'life-threatening' stages of 'absorption' and point to future research (p. 278).



(inspired by Glasl's nine stages; adaptation: Ulrike Posselt)

Figure 2: Inditation Balance: The life-threatening stages

The inditation balance is shown in this dissertation as a horizontal scale. Glasl understands the stages as going downwards, which is an understanding I share. At the same time, if someone turns around, they can complement the downwards stages as stepping upwards, which aligns with Glasl's understanding of his model.

Glasl understands the stages as stepping downward towards the loss of self-control (Bösch, 2017, p. 10). Glasl's process is outlined in the fourth chapter in the third section 'Approaches regarding conflict management and conflict resolution' (p. 176) in the part of 'Orienting, navigating and managing conflicts' (p. 177). This standard work mentions neither 'Csikszentmihalyi' nor 'flow' (Glasl, 2020a). It is no surprise, as Glasl focuses on conflict. Additionally, I point to future research (p. 278) as an opportunity to explore, describe and evaluate the approach.

Conflicts are valuable because they make people aware of an issue. If people do *not* jump into a flow state, for example, to avoid conflict, and instead attempt to solve an issue, they move toward the life-supporting side of the balance scale. Even a turn of direction from orienting toward the abyss toward the edge could help solve an issue and move towards the life-supporting side of the scale. A 'Contemplative pause as a real-life epoché' (p. 184) might be supportive to achieve the completion of an artefact and it even might employ 'The flux of time' (p. 182). However, the apparently life-supporting side has its own characteristics.

The following part outlines the life-supporting side of the scale.

6.2.2 The life-supporting side: Immersion

This section shapes the stages of the life-supporting side of the scale. Glasl's nine stages inspire these stages. As Glasl's stages are described (p. 177), I oriented the life-supporting stages to life-threatening ones in a symmetrical approach. The life-threatening states appear to mirror the life-supporting stages. The following model shows the life-supporting stages:



life-supporting; immersion

Figure 3: Inditation Balance: The life-supporting stages

The literature regarding flow mentions an edge ('control', p. 124; 'Janusian character, p. 155). In relating to Glasl's stages, the life-supporting side of the scale shows nine stages. For example, the first step of Glasl's process (Glasl, 2020b) is called 'Verhärtung', which means 'hardening' in English. Regarding the symmetry and the kind of mirror-like structure of the life-threatening counterpart, the step towards the life-supporting direction denotes 'softening', or alternatively, 'opening up'.

To describe the life-supporting stages, before I relate and denote them in the following part (p. 256): The immersive stages involve going 'upwards'. Thus, they have an ascending character. With regard to moving toward the 'edge', the opposite, or symmetrical counterpart, of the 'abyss' on the life-threatening side, it seems to be possible to thrive as in thriving in the eye of a hurricane, expanding and directing time. There might be pure virtuosity similar to directing or dancing, such as is found in the dances of dervishes. I can only denote the 'beyond the edge' and cannot determine where the edge exactly is. To head off 'beyond the edge' might even not be in alignment with life. Therefore, I have not denoted a stage as an 'edge'. Instead, there is, on stage eight, the 'Alone on the edge; virtuosity' and on stage nine 'Being off'. All stages are outlined in the following part, and thus, I point to things that need more consideration. The 'edge' might be between stage eight and nine, or stage nine might 'be' the 'edge'. As I oriented the stages on Glasl's stages and wanted to have them in relation to the latter, I point to future research (p. 278) and to the 'onto-epistemologic' (p. 104).

Glasl (2020a) describes an ‘abyss’ regarding conflict. There might be countless learning stages, ladders, circles, and spirals. I orient towards Glasl’s stages because he mentions the ‘abyss’, so I have outlined the stages on the life-supporting side in opposition to his stages, while weighing my experiences towards the best expression. However, the ‘edge’ and other expressions such as ‘virtuosity’ or ‘mastery’, were mentioned in the literature of flow experience (p. 126) and future research (p. 278). To review the literature in more detail, or to set out a distinct, further exploration, might be helpful in terms of delineating, describing and evaluating the inditation balance.

Additionally, Csikszentmihalyi pointed to existential anxiety: “The ability to focus attention is the most basic way of reducing ontological anxiety, the fear of impotence, of nonexistence” (Csikszentmihalyi, 2014i, p. 44). I would change the perspective slightly because the ability to focus attention might secure survival.

Moreover, when contemplating and naming the stages, I was oriented towards flow experience in the sense that I understand it as a learning process. A more precise word would be ‘Übung’. Brinkmann et al. (2021) wrote about ‘Übung’, which broadly means ‘to practise’ in German (Brinkmann, 2012b, pp. 109–114). Brinkmann connected the flow experience to Übung (p. 230).

Competition is not necessary to complete an artefact. I would like to avoid what is outlined in the following citation. Even strategists seem to navigate “at the ‘edge of chaos’ between structure and anarchy” (Eisenhardt & Brown, 1998, p. 787):

Traditional strategy begins with plans and ends with actions. But for many executives, too much is happening too fast for a ‘strategy first’ approach in markets where change is measured in months, not years. Rather, **strategy becomes successfully navigating at the ‘edge of chaos’ between structure and anarchy**. In this kind of agile organization, there are a small number of very tight rules—that is the rigidity—but flexibility otherwise—that is the chaos. The counter-intuitive insight is that simple organizations drive complicated strategies. (Eisenhardt & Brown, 1998, p. 787; emphasis added)

Without an idea, the best strategists would be lost in chaos. With an idea, the best strategists would be able to avoid chaos.

Overall, **competing on the edge of time** extends the **improv metaphor** mentioned earlier. **Musical improv is an artful blend of the past and future. Repeated themes combine with new and unanticipated musical strands.** Moreover, the musical experience **pulsates to rhythm and tempo.** Similarly, strategy from the perspective of **competing on the edge** is a flow of rhythmic moves that build off the past and into the future" (Eisenhardt & Brown, 1998, p. 789; emphasis added).

Why compete when there are striking ideas? If we do not understand that we do *not* compete 'on the edge of time' and elsewhere, we might not be mature human beings. We *cannot* compete because every human is unique and thus incommensurable, meaning that we could compare, though by what measure might be unclear. Once the decision-making method of systemic consensing is applied, it is possible to understand that competition is unnecessary. Combining the method with nonviolent communication would be helpful in navigating the fluency process (p. 124) and the inditation process (p. 191) regarding the inditation balance. The edge and the abyss are the extremes of the inditation balance, and one might not strive to 'jump' beyond or 'kick others off' (p. 126). I point towards future research (p. 278) to explore and describe the stages and especially the 'edge' and the 'abyss'. As the edge appears to be the 'highest' point and the abyss the 'lowest' point of the scale, I arranged the names of the other stages to align with Glasl's stages and to resonate with the flow experience. That means that I looked at the original and the current models of flow experience (Nakamura & Csikszentmihalyi, 2014; position 6723). The original model from 1975 showed "action opportunities (challenges)", "action capabilities (skills)", "anxiety", "boredom", and "flow" (play, creativity). The model shows a move vertically between "high" and "low" in terms of the "challenges", and horizontally between the "low" and "high", ordered like a spider's web with regard to the terms upper right "flow" and opposite, close to the 'null' point, the opposite of flow, that is "apathy", "a sphere of stagnation and attentional diffusion, the inverse of the flow state" (Nakamura & Csikszentmihalyi, 2014; position 6728). Above "apathy", there is "worry", and clockwise further, there is "anxiety", "arousal", "flow" (as described above), "control", "relaxation", and "boredom", then close the circle with "apathy" (as above). The life-threatening side of such an imagined scale could broadly be in

alignment with Csikszentmihalyi's 'worry', 'anxiety', and 'apathy'. The model and especially the terms were relevant regarding the constitution of the life-supporting side of the inditation balance as points to orient oneself, while, for example, 'boredom' seems to be an interpretation. At the same time, 'anxiety' is a feeling. I understand 'boredom' as an interpretation of a time sequence. Thus, I understand the model as an inspirational source for constituting the inditation balance and at the same time pointing towards future research (p. 278) in order to reassess or re-evaluate the model of flow experience.

To come to both sides of the scale of the stages. The inditation balance shows a balance scale. Toward both ends of the scale, the process seems faster, which could be in alignment with Rosa's approach of 'acceleration' (Rosa, 2013). Eventually, the best someone could do when on such a stage would be to pause and reflect to disrupt a life-threatening process. That means applying a real-life epoché (p. 184). This could be helpful, mainly if situated close to one of the limits of the scale, the edge of the abyss. To stand still, not moving or acting, could be understood as standing on a moving escalator: It could mean to fall back in relation to the environment by not acting. The stairs towards life could be more challenging to climb than the stairs downward because someone could act. Doing things in such a way as to thrive seems to mean doing the right thing at the right time. The fluency process seems to relate to efficiency and effectiveness. As Rosa's approach could be understood in relation to time and, for example, the fluency process also relates to time, I point towards future research (p. 278) to explore an eventual relationship between 'acceleration' and the fluency process.

On the life-supporting side, there is immersion. Someone appears to be refreshed. A term came to mind as an expression for the life-supporting side. Hume's 'vivacity' (P 6.13, Bea 28) might be the best expression for this side. The steps from the life-threatening side towards the life-supporting side, could be understood as steps in moving towards 'vivacity'. 'Vivacity' describes the quality of the experience in terms of its liveliness. A suitable name for the life-supporting stages of the inditation

balance could alternatively be, in acknowledging David Hume and appreciating his work, the ‘side of vivacity’ for the life-supporting side of the balance and the ‘stages of vivacity’ for the stages or steps within the life-supporting side.

On the life-threatening, side, there might be absorption. I have shown an adaptation of Glasl’s model and the inditation balance in the appendix (p. 342). Regarding the scale and Glasl’s approach, I have swapped the sides according to the direction of the reading process, and visualized the stages as ascending. The different grades stand for the stages of the process. The abyss stands on the left on the lowest stage in ‘darkness’, and from there, the stairs would go up so that the edge would be the top stage on the right (future research, p. 278). Someone could understand this order as though someone, reaching the ‘bright’ side, might be ‘enlightened’. Perhaps. My suggestion is to stay somewhere in the middle, or at least balance the experience, because of the Janusian character—or nature—of flow experience (p. 155).

The following part briefly describes the stages of the inditation balance in relation to the opposite side.

6.2.3 The stages in relation to the opposite sides

The stages of the inditation balance are briefly described in relation to the opposite side. That is, one of Glasl’s stages on the life-threatening, absorptive side, has an opposite stage on the life-supporting, immersive side. I want to show the relationship between the two sides. The reader can find a larger image in the appendix: ‘Contemplative visual model: Inditation balance’ (p. 342). The following image shows an overview of the model of the inditation balance:



Figure 4: Inditation Balance: Overview

The following description outlines the relationship of the opposite stages. The description starts in the middle and then work toward both edges by considering the symmetric, opposite pairs. There are nine stages on each side, that is, 18 stages altogether. This means that the description starts with the opposites in the middle: 1; -1, then 2; -2, and so on to 9; -9. Having outlined the stages, a description of the characteristics of both ends, the ‘edge’ and the ‘abyss’ completes this part.

First (1; -1):

The immersive, life-supporting side:

Softening

The individual might be at ease and relaxed in the recreation phase.

The absorptive, life-threatening side:

“**Hardening**” (according to Glasl, positions sometimes harden and clash, tensions are noticeable; German: “Verhärtung”).

Second (2; -2):

The immersive, life-supporting side:

Alignment

Communicating with others is fun. There is fundamental agreement. The individual feels safe, in harmony, and peaceful.

The absorptive, life-threatening side:

“**Debate and polemics**” (according to Glasl, polarization, black-and-white thinking, fighting for dominance, fundamental disagreement; German: “Debatte und Polemik”).

Third (3; -3):

The immersive, life-supporting side:

Confidence (ease, trust)

There is ease, trust, playfulness, empathy.

The absorptive, life-threatening side:

“**Actions, not words**” (according to Glasl; pressure, distrust, loss of empathy; German: “Taten statt Worte”).

Fourth (4; -4):

The immersive, life-supporting side:

Relationships (connection, joining)

There is a connection; joining an activity makes sense, and learning together is fun, encouraging, goodness, benevolence, self-determination, and self-actualization. People are happy together.

The absorptive, life-threatening side:

“**Images and coalitions**” (according to Glasl; stereotypes, symbiotic coalitions, double bind, search for supporters; German: “Images und Koalitionen”).

The stages between four and five are interesting because, on the life-threatening side, such a conflict ‘jumps’ into the public sphere and is made public in stage five. Contrarily, the Janusian character might appear in all stages; for example, someone might be recognized publicly (‘honoured’) on stage five.

Fifth (5; -5):

(from this stage, someone is recognized publicly)

The immersive, life-supporting side:

Mastery (comfort)

Someone might be satisfied and calm. The individual is known publicly with respect (honour). The person might establish, plant, sow, and uphold things. A ‘mask’ would disturb an ‘open visor’: no ‘role playing’ needed.

The absorptive, life-threatening side:

“Loss of face” (according to Glasl; public and personal attacks, ideology, tearing down the mask of the enemy, show the ‘real face’, rehabilitation; German: ‘Gesichtsverlust’).

Sixth (6; -6):

The immersive, life-supporting side:

Sovereignty (independence)

There is focus, presence, flexibility, independence, kindness, flourishing, and safety.

The absorptive, life-threatening side:

“Strategies of threat” (according to Glasl; threats and counter-threads, stress, acceleration; German: ‘Drohstrategien und Erpressung’).

Seventh (7; -7):

The immersive, life-supporting side:

Artistry (compassion, abundance)

There is generosity, benevolence, responsibility, and compassion. These people might be like a maverick (a wild horse), with inner freedom and sometimes joining the herd; they could be recognized as celebrities. They might move unrecognized, as if they were kind of being under the radar, as being invisible. A sense of being alone or different might be present. Such people could be seen as worthy, and there might be envy on the part of others.

The absorptive, life-threatening side:

“Limited destructive blows” (according to Glasl; human quality is no longer valid; German: ‘Begrenzte Vernichtungsschläge’).

Eighth (8; -8):

The immersive, life-supporting side:

Alone on the edge (autonomy, virtuosity, thriving, excellence)

On the one hand, there is autonomy, virtuosity, thriving, excellence, brilliance, and overflowing. The individual is fulfilled, loaded, enthusiastic and can handle solitariness. Someone might be recognized as wise, virtuous, outstanding, selfless, a ‘sage’. The person thrives and is close to perfecting abilities and skills. There is proficiency, precision, finesse, efficiency, effectiveness, safety, security, and protection. Such a person could be seen as superior, luminous, bright, radiant, glowing, outstanding, worthy and brilliant. Such a person could be termed a sage if turned toward the community or society, a hypo-egoic personality. For example, Socrates could be seen here. He decided to respect the laws, accepted his own decline, and even drank his hemlock without resistance. Here, the social forces were more extensive than the individual forces. An individual could be admired. There could be strong forces in society and, over time, the envy of others.

On the other hand, in the individual, there could be separateness, loneliness, isolation, and a sense of being alone and not needing anyone else, seeing oneself as ‘better’ than others, regardless of consequences. This side shows the Narcissus of mythology, a young, beautiful man noticed and admired. He symbolized an ego-centred personality. Ancient Greek mythology has another term: Hybris, the goddess of reckless pride and arrogance.

The absorptive, life-threatening side:

“Fragmentation, total annihilation” (according to Glasl; the aim is the collapse of the enemy system; German: ‘Zersplitterung, totale Zerstörung’).

At this stage, a decision has been made and is going to be executed on the ninth stage.

Whatever the decision was, it was not in alignment with life.

For example, according to Platon, the ancient Greek philosopher Socrates agreed to drink hemlock to demonstrate how unjust the laws were and accepted the verdict of his judges despite being able to escape several times. His behaviour could be termed hypo-egoic, as he showed selfless behaviour. He had accepted the laws of ancient Athens as the social norms and did not take others with him. His decision was for life. Not his own, though generations of humans thought about fairness and justice.

Another example might be the myth of beautiful Narcissus, who admired his mirror image and was not able to empathize. He saw himself as lacking reciprocity, as the mirror just did what he did. Narcissus merely melted away, admiring his beauty or killing himself out of loneliness. The flames of ego-centred passions were greater than his body, and what was left was the narcissus flower.

Additionally, someone understood as a great leader could be termed a dictator.

The line between both sides might be thin. Others might be involved, though the decision to accept one's own death might have been made very early.

Ninth (9; -9):

The immersive, life-supporting side:

Being 'off'

At this stage, someone has already decided to be 'off'; the person might reject such an 'accusation' if asked; the behaviour might demonstrate the decision. Some might interpret it as thriving, so that the individual almost ignores eating, drinking, and sleeping, a kind of radical behaviour, though not against others and while believing in their own 'thriving'. The person might believe in being 'outstanding' in a life-supporting meaning, willing to take life-threatening risks as a 'kick'. Such an individual might show suicidal behaviour—as others would interpret it. For example, artists or sportspeople could show such behaviour. If they are 'successful', which means recognized and appreciated, they might work even harder, not realizing that

they go beyond what is in alignment with life. The individual might be transcending themselves, overflowing, floating off, or being kind of swept or carried away.

The absorptive, life-threatening side:

“Together into the abyss” (according to Glasl; self-destruction is accepted; German: ‘Gemeinsam in den Abgrund’). Such a ‘jump’ into an ‘abyss’ includes both suicide and killing others. At this stage, there might be someone thinking of a victim, taking others with him or her as a kind of revenge. The person might understand the behaviour as balancing unjust behaviour by others toward the individual, such as: “If I go, you go with me.”

The stages of the inditation balance are described and outlined. Glasl described his stages (Glasl, 2020b), which are employed in practice. I relate Glasl’s stages, as the life-threatening stages, to the life-supporting stages in the inditation balance. The relationship between the life-threatening stages and the life-supporting stages is thus a new connection and might need further attention (future research, p. 278).

The following and last part of the inditation balance describes its constitutive parts and thus meets the third research sub-objective, which is to describe the constitution of the inditation balance (p. 7).

6.3 Description of the constitution of the inditation balance

Two threads funnel into the inditation balance. The inditation process (p. 191) starts with an idea and ends with an artefact. That means one knot or hinge follows the other while moving forward along a sequential, abstract ‘golden thread’ toward an artefact. An individual or a group could use the fluency process (p. 124) to orient themselves on the inditation balance by navigating towards an artefact. An individual or a group could pause during ‘The contemplative pause as a real-life epoché’ (p. 184) and then move forward, eventually adjust the precise direction towards the artefact and to see the anticipated artefact in more detail the closer it comes to completion of the inditation process.

There seems to be a difference between the quantity and the quality of time. While being in a flow *state*, someone seems to recognize time differently from not being in the flow state. If there is a qualitative precious moment, the person might like to let the time stand still to enjoy the moment. An analogy is ‘rafting’. A person seems to be on a raft on the inditation balance. The person seeks not to fall off, which would mean an ending to the inditation process because there appears to be issues along the way that are not solvable. The individual cannot control such processes. However, the process could be direct in terms of orienting and navigating as if someone could use the flow of water and the wind if the ‘raft’ were a sailboat. Someone might have gone too far, not realizing the issue, and there are moments when someone stops enjoying the moment. Someone might have thrown out of the anchoring real-life epoché. Eventually, the person could contemplate the situation and then move forward after a while. The person appears to have anchored the *self*. Regarding ‘identity’, I point to the book chapter (Posselt (2023b) and to future research (p. 278). A watch measures a quantity of time has passed. However, the quality of time appears to be incommensurable with quantitative time because the quality relates to the experience, which is unique to a specific moment. For example, I took a note regarding wearing a watch (p. 145). It seems as if, for a precious moment, qualitative time stood still, and there might be a relationship to momentum, while the quantity of time, measured as linear time by an instrument such as a wristwatch, passes by (future research, p. 278).

The fluency process (p. 124) and the inditation process (p. 191) seem to funnel into the inditation balance and appear to fuel the dynamics of that balance. The fluency process seems to be related to time. The inditation process seems to be related to structure. Both together might show a sequential character in terms of being interwoven, while ‘playing’ or ‘dancing’ on the dynamic platforms, stages or plateaus that the inditation balance provides. As the inditation process starts with an idea and ends with an artefact, chances are that a person might kind of fall ‘off’ from an immersive ‘edge’ or an absorptive ‘abyss’. Both edge and abyss are the boundaries of

the inditation balance, and an inditer will do everything to avoid stepping beyond these boundaries, as they seem not to be in alignment with human life. However, the ‘edge’ seems to relate to human thriving—and thriving too much and all the time might not be overly healthy. The ‘abyss’ means being absorbed in conflict-dynamics where at the end one seems to accept one’s own ‘downfall’—death—through a kind of ‘jumping’ into the abyss, including taking with one—killing—other ‘trespassers’ or ‘guilty’ persons. The ‘stages downwards’ are described by Glasl (2020b). The inditation balance is an attempt to bring something together, that is, the ‘immersive’ stages, ending with an edge and the ‘absorptive’, as I termed them, in addition to Glasl’s stages, ending with an abyss. This means that there seems to be kind of a continuum, where life seems to happen, the inditation balance. The middle ground might be on the safe side, although perhaps a little boring. On the other hand, the ‘kick’ - meaning at least ‘jumping’ from stage to stage in the direction of the edge or abyss - might be dangerous, unhealthy or deadly. The ‘edge’ seems to relate to human thriving, while the ‘abyss’ relates to death. There seem to be kind of a paradox (future research, p. 278) which could be eventually addressed and solved by understanding different levels of the possible experiences, meaning at a personal and a social level. In the appendix, there is a ‘contemplative visual model: inditation balance’ (p. 342). The model is oriented in terms of Glasl’s stages although, in my model, I have changed the direction of the stages. Glasl’s stages start left, descending to the right, and ending with the ‘abyss’. As I had the reading direction from left to right in mind, I changed the direction of the stages. The stages of the inditation balance start on the left down with the ‘abyss’ and ascend to the right, ending with the ‘edge’ at the highest point. However, having the ‘abyss’ on the right and then ascending the left would also work from my point of view. Having stated this, I must add that I wanted to work with one model, and so I decided for the version: ‘abyss’ left, then ascending to the right, ending with the ‘edge’. Glasl’s model stands as an own approach. I see that the direction might be relevant, so I point to future research (p. 278). The model of the inditation balance serves as an abstracted model of an interplay of complex and

dynamic processes. To briefly recap, the inditation balance serves as an orientation tool to allow an individual or team to navigate the inditation process fluently. That is, on the ‘dancefloor’, consisting of plateau-like stages, provided by the inditation balance, both processes interplay dynamically, starting with an idea and ending with an artefact—if the inditers do not fall off before achieving this end.

In concluding this section, there could be more to explore, describe, and thus, there are several hints towards future research (p. 278). Nonetheless, there are aspects to summarize and to harvest, as will be done in the following section.

6.4 Chapter summary

In summarizing this sixth chapter, I set out to meet the third research sub-objective and to describe the constitution of the inditation balance. The third research sub-objective has been met. This chapter is laid out in such a way as to achieve the third and last sub-objective: describe the constitution of the inditation balance. The third sub-objective has been achieved. Therefore, all three sub-objectives have been met. Thus, the main research objective, to outline inditation theory, has been achieved. This being the case, there are aspects to harvest. The following paragraph provides the harvested insights revealed by this sixth chapter.

In this chapter, complex issues have been brought together through having been abstracted from the literature, the interview partners and my own experience. The most impressive insight is that there are things to be harvested in the present, that is, at the time of finishing writing this dissertation, while other seeded things might not be ripe for harvesting. This means that this research could have sown seeds that could be harvested in the future. Future research might also help decide what to weed and what to harvest.

The description of the constitution of the inditation balance brings two interrelated parts together. Two, both complex and abstracted processes, the fluency process and the inditation process, appear to funnel into the inditation balance. Both processes, which are somewhat interwoven, seem to be fundamental to the dynamics of the inditation balance, as they appear to fuel the dynamics at each stage. The inditation

balance shows two sides with different stages. The stages could be understood as a type of platform or plateau in a topological landscape. Someone could jump onto another stage, platform, or plateau, even dance, fall off, or even be kicked off. Orientation could be used to navigate by determining where an individual, a group or a team is located. The boundaries of a field or continuum are denoted as ‘edge’ on the immersive, life-supporting and nourishing side, and ‘abyss’ on the absorptive, life-threatening and annihilating side. Both ends of the scale seem to be related to existential experiences (‘Janusian face’, p. 155), while at the same time a personal and a social level seems relevant. This means that we might want to be careful about both ‘ends’ that seem to relate to existence, the immersive ‘edge’ and the absorptive ‘abyss’, by orienting, navigating and deciding which direction to turn towards. However, there seem to be an interplay between time (fluency), place and space (from idea to artefact) on a personal and a social level (life-supporting, life-threatening) which might constitute a dynamic field. I again point to future research (p. 278) regarding the relevance of describing the onto-epistemologic—and end the chapter summary to move on to the ‘Conclusions’.

The following seventh and concluding chapter summarizes the contributions to theory and methodology, provides recommendations for practice and policy, and provides suggestions for future research themes and topics.

7 Conclusions

7.1 Introduction

This final chapter of the study comprises the contributions, recommendations, and suggestions. In this introductory section this chapter states that the research question has been answered and that the research objective has been achieved. This introduction provides an overview of the previous chapters, to contextualize and prepare the ground for the subsequent sections of this chapter, the contributions, recommendations, and suggestions. According to the subsequent paragraph, the chapter is organized into consecutive sections.

This paragraph provides an overview of the content of the sections of this chapter. The introduction is followed by two sections regarding contributions, the 'Contributions to theory' (p. 272) and the 'Contribution to methodology' (p. 276), to then turn toward the recommendations, which moves the focus from abstracted, theoretical contributions toward outlining actionable and feasible 'Recommendations for practice' (p. 277), and 'Recommendations for policy' (p. 278). To reflect on and anticipate the 'what's next?', there are prioritized 'Suggestions for future research' (p. 278). The section regarding future research focuses on summarizing themes and topics, based on the suggestions from the various chapters, with the aim of delineating schemes regarding future research projects. The themes and topics are organized and prioritized by significance. This final chapter closes with the 'Chapter summary' (p. 284). The purpose of the following paragraph is to provide evidence that the research question and research objective have been achieved.

This paragraph is set out to provide evidence that the research question has been answered and that the research objective has been met, through summarizing and pointing to chapters and sections of the chapters, and by following the logical structure of the organization of the study, so that sections of the study could be approached and retraced. The chapters were set out to answer one research question

(‘What is inditation theory?’) and achieve one main research objective with three sub-objectives (p. 7).

The ‘Overview of the study’ (p. 1) set the stage for this inquiry. The ‘Introduction’ (p. 1) provided contextual information and seeded the field of knowledge regarding this study. The ‘Rationale’ (p. 4) described the genesis of the study and the reason for carrying it out. The ‘Research question and objectives’ (p. 7) provided one research question and one research objective, split into three sub-objectives. Subsequently, the ‘Focus of this inquiry and its limits’ (p. 9) distinguishes between this inquiry’s focus and ‘Suggestions for future research’ (p. 278). ‘Research methodology and its limitations’ (p. 14) outlined the research design of this study, followed by stating this research’s ‘Significance and contributions’ (p. 16). The subsequent part ‘Ethical considerations’ (p. 18) stated that this research project accepts and satisfies the requirements of the University of Gloucestershire. The ‘Organization of the dissertation’ (p. 19) delineates the contents of the chapters, concluded by a ‘Chapter summary’ (p. 23). The chapter summary includes a summarizing part regarding the structure of the chapter and a paragraph regarding the harvested knowledge.

The second chapter, the ‘Methodological framework’ (p. 25), provides the arrangement of the employed methods. The ‘Introduction’ (p. 25) of this second chapter is followed by the ‘Literature review approach’ (p. 27) and three methods relating to ‘First-person research’ (p. 30): ‘Autoethnography’ (p. 32), ‘Phenomenology’ (p. 35) and ‘Contemplative visualization’ (p. 40). The latter is a methodological contribution to this research. The part ‘The interconnectedness between the first-person approaches’ (p. 52) reflects on how the first-person approaches of this study worked together. The first-person approaches are complemented by second-person research, employing ‘Interviews’ (p. 56). Furthermore, described in the methodological framework of this second chapter are the ‘Method for the analysis and interpretation of metaphors’ (p. 61) and the ‘Method of the conceptual redesign of ‘to indite’’ (p. 63). A ‘Chapter summary’ (p. 67) completes the methodological chapter.

Chapter three, ‘Toward a definition of inditation theory’ (p. 70) identified the research question by stating the need for a ‘Definition of inditation theory’ (p. 120). The main research objective of this inquiry was to outline inditation theory. The main research objective is split into three sub-objectives. The first sub-objective, to define inditation theory, was met in chapter three ‘Toward a definition of inditation theory’ (p. 70) by providing a ‘Definition of inditation theory’ (p. 120). The third chapter incorporates an ‘Introduction’ (p. 70), the ‘Conceptual redesign of the term ‘to indite’’ (p. 72), provides a ‘Metaphor analysis and interpretation’ (p. 90), describes ‘The nature of inditation theory’ (p. 103), which is onto-epistemological (p. 104), inter- and trans-disciplinary (p. 105), practice- and theory-informed and -oriented (p. 112), abstract and topological (p. 113), intuitive and experimental (p. 116), and original and dendritic (p. 117). The third chapter finally provides the ‘Definition of inditation theory’ (p. 120), completed by a ‘Chapter summary’ (p. 122).

The second sub-objective fell into two parts. The first part of the second sub-objective, to outline the fluency process, was tackled in the fourth chapter ‘Fluency process: From flow to fluency’ (p. 124). The ‘Introduction’ (p. 124) is followed by delineating ‘The Janusian character of flow experience’ (p. 126). With regard to later employment in practice, three ‘Approaches regarding conflict management and conflict resolution’ (p. 140) are outlined to be combined, employed and evaluated in practice while working with the inditation balance (p. 247): Glasl’s ‘Conflict stages’ (p. 177), Rosenberg’s ‘Nonviolent communication’ (p. 180) and Visotschnig’s and Schrotta’s ‘Systemic consensing’ (p. 180). The part ‘The flux of time’ (p. 182) provides ‘The understanding of the flow state’ (p. 182) and ‘The contemplative pause as a real-life epoché’ (p. 184). Chapter four closes with the ‘Outline of the fluency process’ (p. 185) and the ‘Chapter summary’ (p. 188). Both chapters, chapter four and chapter five, were set out to satisfy the second sub-objective, ‘to outline the fluency process and the inditation process’. The first part of the second sub-objective was achieved at the end of the fourth chapter, in the section ‘Outline of the fluency process’ (p. 185).

The fluency process appears to be interwoven with the inditation process. The fifth chapter, 'Outlining the inditation process' (p. 191), was organized in such a way as to meet the second part of the second sub-objective, that is, to outline the inditation process. The 'Introduction' (p. 191) set the stage for the chapter. In the chapter, the inditation process is metaphorically illustrated as an argumentative line with knots and hinges: Ideas (p. 199) make up and compose—that is, indite—impressions (p. 202), which make up and compose expressions (p. 209), which make up and compose metaphors (p. 215), which make up and compose Gestalt (p. 220), which makes up and composes concepts (p. 222), which make up and compose reasoning (p. 224), which makes up and composes deciding (p. 228), which makes up and composes routines (p. 230), which make up and compose artefacts, as tiny parts of notation systems: glyphs (p. 233), which make up and compose the 'new', meaning 'new artefacts' (p. 242). The chapter closes with the 'Outline of the inditation process' (p. 242) and a 'Chapter summary' (p. 245). The fifth chapter met the second part of the second sub-objective. The sixth chapter was laid out to meet the third and last sub-objective, to describe the constitution of the inditation balance. Chapter six, 'The constitution of the inditation balance' (p. 247) started with an 'Introduction' (p. 247), followed by 'The sides and stages of the inditation balance' (p. 249): There are two sides: 'The life-threatening side: Absorption' (p. 250) and 'The life-supporting side: Immersion' (p. 251), as well as 'The stages in relation to the opposite sides' (p. 256). The third sub-objective was met by the 'Description of the constitution of the inditation balance' (p. 262). The 'Chapter summary' (p. 265) rounds up this chapter. Additionally, a 'Contemplative visual model: Inditation balance' is provided in the appendix (p. 342).

The three sub-objectives were all satisfied. The main research objective, which is to outline inditation theory, is achieved by meeting these three sub-objectives. As a result, it can be concluded that the research question has been answered and that the main research objective has been accomplished.

This paragraph stated that the research question has been answered, that the research objective has been accomplished, and provided an overview of the content of this

dissertation, by following the order of the chapters, by referring back to the previous chapters in such a way as to contextualize and prepare the ground for the subsequent sections of this chapter, that is, the contributions, recommendations, and suggestions for future research.

Finally, chapter seven provides the ‘Conclusions’ (p. 267) arising from this inquiry. The ‘Introduction’ (p. 267) is set out to present the five branches of the chapter: ‘Contributions to theory’ (p. 272), ‘Contributions to methodology’ (p. 276), ‘Recommendations for practice’ (p. 277), followed by ‘Recommendations for policy’ (p. 278) and ‘Suggestions for future research’ (p. 278). The ‘Chapter summary’ (p. 284) briefly summarizes the chapter and harvests the main conclusions.

By its very nature, this chapter serves as a seeding chapter. This chapter seeds through the contributions to theory and methodology, the recommendations for practice and policy, and the suggestions for future research. The seeds of this final chapter of the research are different from the seeds of the introductions to the other chapters of the research. This research grew from the previous chapters. The harvesting was provided at the end of each chapter. However, the character of this final chapter is different from the other chapters in its nature because it seeds toward the research community, to practice, and to policy. The research itself is shifting away from first- and second-person perspectives towards unknown third persons. It is now the appropriate moment to let go and observe the outcome. However, this dissertation cannot have the same fate as David Hume’s ‘Treatise of Human Nature’. Hume wrote, “It fell *dead-born from the press*” (MOL 6, Mil xxxiv; emphasis in original). This dissertation will be published *online* through the university. Hume hoped to have a large number of readers immediately after publication, but this was not the case, so he thought the book was unsuccessful. The metaphor employed by Hume could be regarded as a form of inditing. He made up an idea and composed a great work, an artefact in the form of a book (‘Inditation process’, p. 191). Hume indited the Treatise. No-one could ever know whether something indited would be a success from just having an idea, and what success means, as it might even mean different things for

different people. Hume indited an artefact, namely the printed and published book. He might have laid his groundwork by inditing the Treatise, to then learn by establishing routines (p. 230), that is, practising and Übung (p. 230). It appears that other works by Hume have achieved even greater success in terms of readership and revenue. Hume believed that the book was not a success. This may be true from Hume's personal perspective, wherein he strives to sustain himself as an author. The 'success' of his book can hardly be measured, though Hume would have been happy to state that his judgement of the Treatise, from today's perspective regarding its impact and significance, was an error. Even though, the Treatise "*fell dead-born from the press*, without reaching such distinction, as even to excite a murmur among the zealots" (MOL 6, Mil xxxiv; emphasis in original) the book, and his oeuvre, is still worth reading—whether the readers are 'zealots' or not. It means that an inditer might not know what exactly the impact and significance of the indited artefact might be. The point could be to indite the artefact as best as possible under the given circumstances. Others may decide over impact and significance. Regarding this dissertation, the author can consider possible contributions and offer recommendations and suggestions regarding future research. Even though an author may think to have delivered the best work possible, it may not only be the author who decides regarding the success of a work. In addition, the author learns through Übung by practising. Hume, for example, learned from the experience of the lack of recognition of the Treatise. After addressing the topic of seeding, it is now time to turn towards the contributions, recommendations, and suggestions resulting from this inquiry. This begins with contributions to theory, summarized as follows:

7.2 Contributions to theory

There are five contributions to theory. The first theoretical contribution is the inditation theory itself. The theoretical contributions are summarized as follows.

First contribution: Inditation theory itself is a practice-informed and practice-oriented contribution to theory, outlined as a systemic approach. The 'nature of this

inquiry' spans the whole systemic approach (p. 103). The definition (p. 120) answers the research question, "What is inditation theory?"

Inditation theory describes and explains the dynamic process of making up an entrepreneurial idea to the composing of a sense-making, meaningful, new artefact. The approach of inditation theory is based on an 'onto-epistemologic'. Inditation theory provides a methodological framework. Inditation theory includes and contributes a practice-oriented tool, a model of the inditation balance. Two interwoven processes, the fluency process and the inditation process, funnel into the inditation balance. The inditation balance serves as an orientation tool for individuals or organizations to fluently navigate the inditation process from an idea to an artefact.

Second contribution: Inditation theory contributes a conceptual redesign of the old English term 'to indite' (p. 72), which means 'to make up' and 'to compose'. The old term focused on making up and composing text, while the reconceptualization of the term 'to indite' expands the process of making up and composing any artefact. Such an artefact could be an invention or an innovation. For example, a text, a piece of music, or a formula could be an invention (new, original, and unique) or an innovation (invention, plus economically-profitable). Inditing is the act of making up an idea to compose an artefact to meet someone's needs.

The verb 'indite' could be confused with 'indict'. The term 'indite' is almost forgotten. Both words have different meanings and the same root in the Latin word 'indicere'. Why would one reactivate an old English term that could, in addition, also be confounded with a term that stands for accusing someone? There is an excellent reason:

No other term stands for the process of making up an idea to composing an artefact.

'To indite' stands for the process of making up an idea to compose an artefact. The term 'to indite' stands for a processual category that includes other terms such as designing, constructing, assembling, developing and ideating. As a designer, I often searched for a term to express such a process of making up an idea to composing an artefact because it is not being 'creative', nor does it mean 'ideation'. *To indite stands for the entire process of making up an idea to composing an artefact.* The chances of

reactivating a term in a language might be low. However, given the term's relevance, there could be a chance for the term to meander back into the spoken language.

Third contribution: The 'fluency process' (p. 124) means using momentum during the inditation process, from making up an idea to composing an artefact. The fluency process helps to orient oneself with regard to the stages of the inditation balance so as to navigate not too close to the edge, the abyss or the flow state.

Fourth contribution: The 'inditation process' (p. 191) spans 'the golden thread' from an idea to an artefact (p. 176). The knots or hinges of this thread, as an argumentative line of thinking, are as follows: the process starts with an idea (p. 199), which makes up and composes impressions, such as feelings and needs (p. 202), which make up and compose expressions (p. 209), which make up and compose metaphors (p. 215), which make up and compose a Gestalt (p. 220), which makes up and composes a concept (p. 222). A concept makes up and composes reasoning (p. 224), which makes up and composes deciding (p. 228). Deciding makes up and composes sequential behaviour, such as routines (p. 230), which could lead to being an expert in a field if someone practices frequently and learns while practising. Routines make up and compose glyphs (p. 233). A glyph is part of a notation system. For example, glyphs could be used to construct a mathematical formula, an alphabet, and musical notes. Such a glyph is an artefact that could be used to make up and compose other artefacts (p. 242) such as a text or a formula that could be part of an article or a book. The combination regarding the knots or hinges along the argumentative thread might be unique and eventually challenging. It may be the first time that themes and topics have been arranged according to the outline of an argumentative thread.

Fifth contribution: The constitution of the 'inditation balance' (p. 247) is described. The inditation balance is a practice-oriented approach that could be helpful in determining one's position and direction, so that one can eventually reflect on issues. Practice-oriented means that the approach is theoretical, although it is rooted in practice and aimed toward practice (see in 'The nature of inditation theory is...' 'practice- and theory-informed and -oriented', p. 112). I had to abstract from practice

because of the complexity of the topic under consideration, which is the reason why I have also developed a new method that could be understood as a methodology (see 'Contribution to methodology', p. 276). The inditation balance, outlined as a visual model ('Appendix', p. 335), is an orientation tool to navigate through and balance the inditation process from making up to composing an artefact in a fluent manner. The inditation balance could be in balance, understood as a continuum between an immersive 'edge' and an absorptive, annihilating 'abyss'. While the 'edge' is connected to autonomy and human thriving while being immersed in an activity, the cascading stages downwards into the 'abyss' means to be absorbed by issues such as being stuck in a conflict. The inditation balance could be understood as a theoretical 'dancefloor' consisting of perceivable steps or stages. The inditation balance could serve as an orientation system, for example, for individuals and dyadic constellations, as well as for groups and teams so that stakeholders can reflect on their standpoint and position relative to an edge or an abyss. While the edge is connected to autonomy and human thriving while being immersed in an activity, the cascading stages downwards into the 'abyss' mean to be absorbed by issues such as being stuck in conflict. This research connects life-supporting stages of immersion with Glasl's conflict stages (Glasl, 1982; Glasl & Ballreich, 2004; Glasl, 2008, 2020a), understood in this research as the life-threatening absorptive stages downwards into the abyss. The understanding of Glasl's stages as a part of a balance scale, which has, on the other side a life-supporting side, is a new perspective. Such a twist relates Glasl's approach, which is used in practice, to a new understanding as it is related to the life-threatening side with a life-supporting side, which relates to and builds on Csikszentmihalyi's work. This research stresses that the state of flow, as coined and described by Csikszentmihalyi (1985), could be reached from all stages of this processual, theoretical, dynamic scale. The inditation balance is aimed to balance the needs of involved people, such as team members. The fluency process, which is time-related, could be understood in such a way that it is aimed at regulating, directing and deciding regarding the fluency of the process. One might want to be oriented toward

the life-supporting side while conflicts are ‘normal’ in human interaction. Managing and, at best, solving conflicts, instead of letting them become ‘big’, is the approach of the fluency process because, if they become ‘big’, they could be so large that working from an idea to an artefact might be impossible. Thus, identifying conflicts, addressing them, and solving them when they are ‘small’ is an approach to leaving the life-threatening side and moving towards the life-supporting side. In addition, I would like to twist a common perspective on conflicts. Conflicts could be supportive because they show what might not work overly well.

Within this fifth contribution, there might be a ‘micro-contribution’ because the terms ‘immersion’ and ‘absorption’ are distinguished. Immersion relates to life-supporting issues and absorption to life-threatening issues. This understanding relates to the underlying logic and is illustrated in the inditation balance. I understand it as a micro-contribution because it distinguishes the terms that seem to be somewhat muddled or that are used unaware. This micro-contribution might add clarity regarding the usage of the terms.

Meeting the research question and the objective was possible with the following methodological contribution.

7.3 Contribution to methodology

The methodological contribution of this inquiry is ‘Contemplative visualization’ (p. 40). Contemplative visualization supports theory constitution and allows it to be combined with the empirical research methods of the social and natural sciences and with phenomenological approaches. Based on first-person research (p. 80), this research employed autoethnography (p. 81) and phenomenology (p. 85). Contemplative visualization, as a methodological approach, aims to recognize underlying logic and recurring structures such as sequences, patterns, and the Gestalt of something. Contemplative visualization aims for universal, logical structures. These structures could be described with the support of visualization methods. Foremost, there are geometrical structures, such as patterns and relationships between themes and topics. For example, a categorial hierarchy could be visualized in

a diagram. The visualization process helps to reflect on correspondence and coherence as the researcher decides while contemplatively performing a visualization. I expect contemplative visualization to be helpful in theory and practice. The approach of contemplative visualization aims toward the characterization of universal ‘things’ such as the characteristics of a phenomenon. To constitute a theory means that the researcher—it is a first-person approach—seeks universal characteristics. The approach of contemplative visualization is set out to constitute theory to explain phenomena.

In practice, using the inditation balance can help one or more people find their way to complete a sense-making and meaningful artefact.

7.4 Recommendations for practice

This research is outlined for organizations aiming to work sustainably over an extended period. The inditation balance as an orientation system is aimed towards stakeholders in organizational contexts, such as individuals and groups. Applying the inditation balance might suit most kinds of organizations. This orientation tool could clarify one’s own and others’ positions and then allow individuals to navigate from making up an idea to composing an artefact, such as a new service or product that, with hindsight, might be termed an invention or innovation. That means the inditation balance might help the ‘inditer’, alone or in a group or team in an organization, to orient while composing a new artefact. Implementing the inditation balance in practice can assist one or more individuals find a way to complete a sense-making and meaningful artefact.

Conflict management and conflict resolution might even be necessary to sustain an organization. Once understood, systemic consensing could support speedy reasoning and decision-making. Nonviolent communication is an approach to solving conflicts. I distinguish a ‘problem’ as a material, technical issue from a ‘conflict’ as a social issue. I recommend starting to employ systemic consensing regarding ‘small’ issues to learn the method in small groups so that people experience the approach supported by nonviolent communication. As mentioned earlier, nonviolent

communication is recommended by the United Nations as an approach for solving conflicts, and as well in relation to the sustainable development goals.

Starting with ‘small’ issues also counts with regard to policymaking regarding society and social entities such as governmental organizations.

7.5 Recommendations for policy

While the focus of this study has been on the micro- and meso-social level, the contribution of the inditation balance could work on a macro-social level as an orientation tool for policymaking, for example, as a tool to orient people regarding where they are in a process toward completing a goal, such as one of the sustainable development goals (SDG). That means the fluency process and the inditation process could be monitored and evaluated in terms of the inditation balance.

The founders of systemic consensing considered this method to be scalable so that it could work with large groups. Systemic consensing is be thought of as a voting system (Visotschnig & Schrotta, 2005; Schrotta, 2011, 2018; Visotschnig, 2018). The approach is a grass-root method that could be first applied and evaluated in small communities regarding specific issues in order for it to be further developed. The method is not widely known. It was initially employed in German-speaking countries, including an Austrian university, for example. In solving ‘small’ issues in a town, village, or other social entity, the method could be introduced and eventually broadened and expanded if it is found to work and is accepted. Systemic consensing has been under-researched, so there could be much more to say. This leads to the following section with suggestions regarding future research.

7.6 Suggestions for future research

The themes and topics regarding ‘Suggestions for future research’ (p. 278) are prioritized by relevance and significance. The section devoted to future research focuses on summarizing themes and topics, based on the suggestions from the chapters, with the aim of delineating schemes regarding future research projects. In this section, themes and topics are briefly sketched. Each theme presents a

multifaceted approach to unravelling connections between concepts related to existence and knowledge. Additionally, each theme invites deeper inquiry to enrich academic understanding and practical applications through intra-, inter- and transdisciplinary methodological approaches. As ‘The nature of this research is...’ (p. 103) ‘onto-epistemological’ (p. 104), ‘inter- and trans-disciplinary’ (p. 105), ‘practice- and theory-informed and -oriented’ (p. 112), ‘abstract and topological’ (p. 113), ‘intuitive and experimental’ (p. 116), ‘original and dendritic’ (p. 117), this research could inspire innovative and transformative research projects. All themes are outlined in order to stimulate innovative, transformative research, which includes the potential to influence a wide range of fields, to contribute sense-making and meaningful research in alignment with the Sustainable Development Goals of the United Nations to ongoing discourses, to deepen the knowledge of the field that the themes cover. The United Nations already recommend working with nonviolent communication for conflict resolution (p. 180).

The following parts of this section regarding suggestions for future research outline the themes. The first and the second approach have strong relationships, while the following have strong relationships to the first or the second, or both. The first is the theoretical part, the second the empirical part.

7.6.1 To explicate the onto-epistemologic nature of inditation theory

To explicate the underlying, universal onto-epistemologic nature is the most relevant and significant topic for future research. Future researchers could explore broader themes related to inditation theory. The theoretical framework might open up a landscape for exploring broader philosophical themes and topics in relation to the social and natural sciences.

Future research could be fruitful regarding the ‘balance point’, the ‘edge’ and the ‘abyss’. For example, as mentioned in the ‘Conceptual redesign’ (p. 72), Merleau-Ponty (2002) points out in his book ‘Husserl at the limits of phenomenology’ as an “abyss or openness” (p. 52) and I also perceive the ‘abyss’ as a kind of “vertical” (p. 52). Obscure are the concepts ‘to create’ and ‘to annihilate’ because they relate to both

ends of the balance scale and to existence. Furthermore, the concepts of an ‘idea’, ‘inspiration’, ‘intuition’ could be worth further investigation. The terms could stand for categories that cover sub-categories. Additionally, I find Hume’s concept of ‘vivacity’ interesting. He seems to understand the concept in terms of Newton’s work. I understand the concept of ‘vivacity’ in relation to the life-supporting side of the inditation balance. Even though inditation theory distinguishes related expressions, these terms could be researched more fine-granularly (‘Conceptual redesign’, p. 72). For example, as I have found few hints about the term ‘indite’ so far, the term’s use and understanding over the centuries need to be clarified. Weighing and balancing related terms into categorical order could be helpful. What ‘inditing’ means was outlined in this research. The onto-epistemologic nature ‘shines through’ in the inditation balance. The onto-epistemologic nature of the inditation theory might relate to geometrical Gestalt, including quality and quantity, and it might work with planes and spaces.

I see the onto-epistemologic nature related to colour theory. For example, Kueppers (1982), offers an interesting approach while an exploration of other colour theories might make sense as well, though, with regard to quantum approaches, namely ‘quarks’, which show a behaviour of ‘up’, ‘down’, ‘charm’, ‘strange’, ‘top’ and ‘bottom’, additionally, I might be taking the risk that I might kick myself ‘off’: Might it be that humans can *sense* the nature of ‘quarks’? Such an inquiry could focus on examining the relationship between colour theory and onto-epistemology on a theoretical level by ‘mining’ the literature.

The onto-epistemologic needs thorough exploration to describe and explain its constitution. The nature of this kind of abstraction is almost pure. The approach is to abstract from the empirical ground. Regarding the two different sides of the inditation balance, I puzzle about the nature of the sides, whether they could be seen as kind of Boolean values of ‘1’ and ‘0’, or if they show a symmetry. Or, the sides could be seen as two interrelated parts of different qualities, such as the Yin-/Yang-symbol. None of them would be kind of better/worse, or right/wrong.

The inditation balance itself appears to be horizontal, cascading and dynamic. The way ‘up’ seems to need more energy than the way ‘down’. Furthermore, there is the ‘middle’ and also the nature of the stages, including the question as to why these ‘steps’ appear to ‘go up’ or ‘go down’ and even why ‘there’ seems to be a ‘beyond’ the ‘edge’ or ‘abyss’. There is also the question regarding the nature of the boundaries of the inditation balance, the ‘edge’ and the ‘abyss’. That kind of nature, regarding the boundaries of the inditation balance, appears to be not in alignment with human life. Why? There is perhaps a need to explore the nature of the ‘up’ and ‘down’ as they relate to the stages. In addition, what about the nature of the ‘middle’? Is it blurry, fuzzy or even incommensurable? (Feyerabend, 1962; Kuhn, 1977, 2012; Sankey, 2021; Wiltsche, 2021). Regarding the nature of the ‘borders’ between the stages, the nature of the ‘boundaries’, the ‘middle’, the ‘stages’, or ‘plateaus’, there would be more to say that might need further philosophical exploration regarding historical texts, which could be a rich resource. Both sides seem to show different natures. One appears to relate to life, while the other seems to lead to death. Nonetheless, even coming too close to the ‘edge’ seems to stand in relation to thriving—and at the same time there seems to be the risk of ‘falling off’.

There are concepts such as subjectivity, solipsism, objectivity, inter-subjectivity, and trans-subjectivity. These concepts are interpreted differently by scholars, leading to confusion and misinterpretation among the scholars and within the literature. Future research could seek to distinguish the concepts in a sense-making and meaningful way, to categorize and clarify these concepts, enabling researchers to establish a shared understanding. Such research could enable researchers to facilitate inter- and trans-disciplinary dialogue and collaboration, which might enrich the academic discourse qualitatively.

Future researchers could aim to investigate specific concepts in relation to this research in greater detail, examining how they might interrelate. For example, how might ideas shape a metaphor, or how might a metaphor shape a Gestalt? Accordingly,

to examine the inditation process in greater detail might provide insights regarding the nature of human consciousness.

Correspondingly, such an approach might point toward the topological nature of abstracted concepts. Part of the research could focus on describing the constitution of the nature of phenomena visually by representing abstracted concepts in relation to the inditation balance. Advanced technologies could be used, including computer simulations and modelling techniques to outline static or dynamic visualizations that illustrate the relationship among the concepts. By making such models accessible to both academic audiences and the public, the study could enhance understanding and engagement with complex, theoretical dimensions, while at the same time fostering a richer exploration of the nature of abstracted concepts.

What even ‘is’ a ‘model’? Wiesing (2014b) provides criteria for evaluating a model. A philosophical approach could be helpful to even understand what a model ‘is’, to then employ Wiesing’s criteria, and eventually additional criteria. For example, is geometry a model, a construction, a visual description, or does it constitute—what—‘reality’?

To explore the *theoretical*, *logical* and *empirical* nature of ‘identity’ within the framework of inditation theory could help understanding by examining if and how the identity of an inditer shifts during different stages of the inditation process, specifically with regard to the stages of the inditation balance. Individuals could reflect on their inditation processes. Such research could enrich discussions regarding identity construction or constitution, and participants’ self-conceptualization and intersubjective experiences. The theme could yield insights into how individuals employ ideas on the process to composing an artefact and how such a process might shape their identity.

Altogether, to explore, explain or explicate the logical nature of the constitution of the inditation balance could be a research aim in combination with sub-objectives—and in combination with the following empirically oriented part.

7.6.2 To describe and evaluate the inditation balance

To explore the *empirical* ‘ground’ in such a way as to understand the universal ‘onto-epistemology’ would be necessary to ensure that the theoretical ‘kite’, for example, as outlined in the previous part regarding future research, does not break or switch off into dogmatic discussion.

It might be valuable to determine if an individual or a group might be closer to the ‘abyss’ or the ‘edge’. Employing the inditation balance could lead to the creation of a visual model to help orientation and navigation. Thus, an evaluation would be aimed to ensure that people neither ‘take off’ over an ‘edge’ nor ‘land’ in an ‘abyss’ and to provide safeguarding methodologies.

A theme to explore the concepts of ‘uniqueness’ and ‘competition’ could relate to empirical research. Competition between individuals could be counterproductive due to the uniqueness that each person brings to a group or team. A future study could critically evaluate the implications of adopting systemic consensing and nonviolent communication in relation to reasoning as a decision-making methodology.

Future research regarding Nobel laureate Arrow’s ‘impossibility theorem’ in relation to systemic consensing might be relevant. Systemic consensing seems to be scalable. To what extent? Could it be employed as a participatory voting system for large organizations and states, and if so, how?

To develop practical interventions based on the inditation balance that could be implemented in organizational settings could be the focus of a pilot programme to teach and train research participants about the inditation balance and the employed methodology. Researchers could investigate how collaboration, communication, reasoning and decision-making regarding life-supporting or life-threatening criteria might contribute to the process from an idea to an artefact.

The dynamics of cooperation (immersive side) and conflict (absorptive side) could be investigated to understand how the different stages of the inditation balance influence interpersonal relationships and group dynamics in various contexts.

Researchers could aim to understand how individuals adapt in the face of hardening positions and growing tensions, including how exploring strategies to move towards the life-supporting side might foster life-supportive interactions. Such research could include semi-structured interviews, autoethnographic field notes or phenomenological reflective notes. Furthermore, with regard to theory constitution, eventually contemplative visualization might be supportive.

Regarding the boundaries of the inditation balance, future researchers could examine the impact of public recognition on personal identity and, in particular, how individuals balance their desire for acknowledgement with the risk of losing their authenticity. The following part focuses on methodological approaches.

7.6.3 To explore, explain and evaluate methodological approaches

Methodology related to time is a theme to explores the role of anticipation in thought experiments. Such a research project could be seen in relation to the fluency process given that the fluency process stands in relation to time.

The role of thought experiments and their representations could be investigated, particularly visual representations through texts, concepts, metaphors, models and formulae. The research could foster critical thinking and help understand the role of anticipation in relation to time and the fluency process.

The following sections closes this chapter. It provides a summary and harvests insights.

7.7 Chapter summary

This seventh and final chapter of the study gathers conclusions, contributions, recommendations, and suggestions for future research. In the introductory section it was stated that the research question has been answered and that the research objective has been achieved. The chapters were summarized in the introduction to provide an overview of the research. This final chapter summary provides a concluding overview of the content of the sections of this seventh chapter. This final chapter closes with this chapter summary.

There are things to harvest—and all point towards the contributions, recommendations and suggestions for future research. I am grateful that there are so many things to harvest and even more than I am actually able to explicate. Writing the section dealing with suggestions for future research was as if I had to describe a sieve. A number of things fell through, which is a pity. In knowing that I did not elucidate all the possible suggestions for future research, which would also boost this chapter, I close the content of this research project—and seek to find the time to continue with the first theme at the top of the list in the suggestions for future research.

However, I point towards the epilogue, which contains some personal reflections regarding the research process in a question-and-answer structure. Overall, the prologue could be seen as a seeding area and the following epilogue could be seen as what I have, sometimes surprisingly, harvested. The epilogue is followed by the ‘References’ (p. 289) and ‘Appendices’ (p. 302), containing a ‘Glossary’ (p. 303), followed by four ‘Autoethnographic field notes: Examples’ (p. 310). Additionally, there are three ‘Phenomenological reflective and reflexive notes: Examples’ (p. 321), followed by ‘Contemplative visualizations: Examples’ (p. 330). Subsequently, there is supplementary information regarding the ‘Interviews’ (p. 343) and, finally, ‘Gemini’s result for ‘inditation’ on 11th April 2024’ (p. 347).

8 Epilogue

You might have some questions, and I have tried to anticipate them.

How could one be so foolish as to research life's spark and flame?

Eventually, out of a sense of wonder and curiosity.

How could one be so daring as to hijack an old term of the highest relevance for knowledge-gaining processes for one's own theory?

Well, I recognized the relevance of the term and considered the theory relevant as well. So, ..., yes, it is a bit bold.

How could one take such a risk as to make up the idea to compose a linear argument, from making up an idea to composing an artefact?

Because I know the process and have considered relevant knots or hinges, and yes, there is some courage needed to start the linear argument.

How could one be so irrational as to devote six years of life to a doctorate?

Knowledge is more valuable than a title. The title is a sociable status add-on that acknowledges the work.

What was the most impressive insight?

That I like the philosophy of mathematics, at least the philosophical side of the natural sciences, eradicated my self-portrayal as a natural enemy of mathematics.

What have I learnt?

At the beginning of this research project, I considered flow experience helpful in organizations. I still think so, although this assumption changed in the sense that not all organizations might be organized and managed for working with such a powerful phenomenon. It is not only the structure. There is much immature behaviour, and I

am far from excluding myself. However, people in organizations focus on activities and the completion of various goals. It seems we do not always ask if we do the right things at the right time.

I stepped back from the wish to utilize the phenomenon. The expression 'flow' points to a state of flux, to processual meandering, to an evanescent, changing and weaving nature. In an organization and in society, circumstances and conditions might support or hinder the phenomenon's emergence. The inditation balance could illustrate that balancing needs might contribute to the benefit of a society. Differentiation and integration could be balanced. Such a balanced state might be an utopian dream, and some tension might be beneficial. However, I wish to contribute to sense- and meaning-making reasoning and decisions on the way from making up an idea to composing an artefact while enjoying communication, community and collaboration.

This work is part of organizing and nourishing my organization and could serve as an orientation system. The inditation balance provides such an orientation system so that one can make up an idea and reflect one's standpoint during the process of navigating toward composing a sense-making and meaningful artefact.

Regarding the research process, I do not remember how often I restructured the content. I won't forget the day I intentionally 'killed' several 'darlings', as I deleted about 30,000 words with one button click. It was the day I decided a) that I am unable to explicate the system in a didactically sense-making and meaningful way in this thesis and b) to contribute the most practice-oriented and relevant parts regarding entrepreneurship.

Would I do it again?

Now that I have finished this thesis, I am glad to have given myself the freedom to embark on this journey. I am just sad that I did not have the idea much earlier, while I acknowledge that other parts of my life were by far more vital than undertaking academic research for a doctoral thesis.

Overall, the decision to undertake a dissertation was among the best I have ever made. This work became an intellectual legacy. I realized this at the end, not straight from the outset, and hope that the work is worth naming in such a way. I enjoyed every second of the process and would do it again—with today's knowledge.

The following two sections contain the references and the appendix.

9 References

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10 Appendices

10.1 Glossary

The glossary provides a list of relevant key terms with definitions, explanations and examples in an alphabetical order to clarify, describe and distinguish from other usage, as a term's sense or meaning could be employed differently, for example, by different authors or with regard to different disciplines.

Term (first occurrence on p. x)	Understanding of the terms in this dissertation
abyss (p. 8)	The term 'abyss' stands for a visual model (see 'visualization') consisting of two sides with dynamic cascading, processual stages: an immersive life-supporting side with an 'edge' (see 'edge') and an absorptive, life-threatening side downwards with an annihilating 'abyss' on the other end (see 'The constitution of the inditation balance', p. 247).
artefact (p. 2)	The term 'artefact' stands for a human-made thing, such as an artwork (see 'artwork'), an invention (see 'invention') or an innovation (see 'innovation'). For example, an artefact could be constituted by an idea or be an artificially-constructed thing that could consist of natural (see 'natural') or artificial (see 'artificial') parts (see 'Glyphs (artefacts) to make up and compose the 'new'', p. 233, and 'Making up and composing new artefacts', p. 242). An artefact could be, for example, a text, a composition, a digital or physical product or a service incorporated in a business model. In hindsight, such a new artefact could be interpreted as an invention or innovation. Such an artefact could stand for itself, for example, as an artwork. An artefact could serve as a prototype, for example, for mass production. An artefact is indited in the inditation process by making up and composing one or more ideas, expressed through metaphors and Gestalt, bound together to concepts. Reasoning, deciding and 'Übung' (routines; learning by practising) advance the process towards a completed artefact.
artificial (p. 17)	The term 'artificial' stands for something caused, constructed or designed by a human.
artwork (p. 87)	The term 'artwork' describes an artefact (see 'artefact') with an added value, for example, a conceptual or aesthetic value.
axiom (p. 103)	The term 'axiom' stands for a statement, principle or basic, fundamental claim accepted to be irrefutable in a theory or formal system. For example, an idea (see 'idea') could have an axiomatic character because it could be understood as irrefutable. The term 'axiom' relates to Euclid's 'Elements'. Euclid distinguished 'axioms' from 'postulates' (see 'postulate').

balance (p. 3)	The term ‘balance’ stands for two or more interrelated things that could be equal or not in an equilibrium state. Balance relates to stability and weight between interacting things (see ‘thing’) or interrelated parts of a system (see ‘system’).
complicated (p. 112)	A ‘complicated’ artefact (see ‘artefact’) could be constructed repeatedly. For example, someone could put the parts of a watch together again and again. The term ‘complicated’ relates to complex (see ‘complex’) and simple (see ‘simple’) things (see ‘things’).
complex (p. 6)	The term ‘complex’ stands for the characteristics of the whole Gestalt (see ‘Gestalt’) of something natural (see ‘natural’) or artificial (see ‘artefact’) that could be understood as being ‘complicated’ (see ‘complicated’). For example, a watch consists of parts that are combined to measure the quantity (see ‘quantity’) of time. The complex term ‘watch’ stands for a quantity of specific parts, combined to construct an artefact (see ‘artefact’), the watch, that quantifies time as it corresponds to natural, physical, material conditions. The term ‘complex’ relates to complicated (see ‘complicated’) and simple (see ‘simple’) things (see ‘things’). A complex system (see ‘system’) could involve dynamics and processes.
concept (p. 11)	The term ‘concept’ stands for a ‘mental structure’ or a ‘mental topology’ (see ‘concepts’, p. 222).
conflict (p. 6)	<p>In human communication, having a conflict means to disagree. A conflict is an individual or social occurrence or issue (see ‘issue’). A conflict could happen in an individual. For example, someone might want to decide for one or another option and both—or even more—might seem equally ‘right’. A conflict could occur between two (dyadic conflict) or more humans (social conflict). Thus, a conflict could happen individually, dyadically or socially.</p> <p>A conflict is an issue (see ‘issue’) and not a problem (see ‘problem’) because a problem is caused by something. For example, a tree falls on a street (issue). Some people could have a conflict about how to clear the street effectively. The tree on the street would be the problem.</p> <p>Humans could act in order to have a need met. A conflict could relate to reasoning (see ‘reasoning’, p. 224 or ‘decision-making’, p. 228). For example, some humans might not agree on how, or even, if, to solve a problem and what a problem might even be. Sometimes, we even have a conflict about how to solve a problem—and eventually, a conflict about what the conflict might be and how to approach or solve it.</p>
constitution (p. 8)	The term ‘constitution’ stands for axiomatic principles (see ‘axiom’) forming a complicated (see ‘complicated’) or complex (see ‘complex’) system (see ‘system’). For example, an idea (see ‘idea’) could be constitutional for an artefact (see ‘artefact’).
construction (p. 43)	The term ‘construction’ stands for axioms (see ‘axiom’) and postulates (see ‘postulate’) as building blocks of an artificial (see ‘artificial’) framework or system (see ‘system’). For example, some lines could construct a geometrical form or shape (see ‘Gestalt’).

contemplative (p. 15)	Reflective (recollecting), reflexive (almost immediate and intentional), calm thinking.
contemplative visualization (p. 5)	A new method, introduced in this dissertation; could be combined with other methods.
copy (p. 1)	A copy is a mirror image or reproduction (see 'symmetry') of an original (see 'original'), genuine (see 'genuine') and unique (see 'unique') thing (see 'thing').
edge (p. 8)	The term 'edge' stands for a visual model (see 'visualization') consisting of two sides with dynamic cascading, processual stages: an immersive life-supporting side with an 'edge' and an absorptive, life-threatening side downwards with an annihilating 'abyss' (see 'abyss') at the other end (see 'The constitution of the inditation balance', p. 247).
fluency (p. 2)	<p>The term 'fluency' stands for the act of balancing a time-related, dynamic process on the sides and stages of the inditation balance (see 'inditation balance') during an inditation process (see 'inditation process') from making up an idea to having composed an artefact. Fluency means to balance a time-related, dynamic process on the sides and stages of the inditation balance during an inditation process from making up an idea to having composed an artefact.</p> <p>The fluency process is aimed to support working fluently from making up an idea to composing an artefact by one or more inditers, such as teams in organizations.</p>
general (p. 33)	A quantity of defined objects of a group or set. For example, in theoretical models, through generalization, the focus is on quantification, such as an average number. That is, one could say, in general, all swans are white. A generalization is a theoretical model, a social, moral, dogmatic agreement or demand regarding a group—counting for all members of the defined group through exercising power over the members of the defined group—by definition, ascription or prescription (see 'universal', p. 309).
genuine (p. 117)	The term 'genuine' stands for something (see 'thing') corresponding or (self-)identical. For example, genuine gold corresponds to or appears to be 'real' gold. A genuine person is honest, truthful and sincere. A genuine painting by Claude Monet is an original (see 'original') and unique (see 'unique') artefact (see 'artefact'), that is, a painting made up and composed—indited—by Claude Monet. A genuine thing is not a copy (see 'copy') of an original thing (see 'thing').
Gestalt (p. 5)	The term 'gestalt' stands for a constituted or constructed whole of a natural or artificial thing. See 'Gestalt' (p. 220). A gestalt might have an isomorphic (see 'isomorphism') character or nature.
glyph (p. 12)	The term 'glyph' stands for an artefact (see 'artefact') that is used to construct notation systems (see 'system') such as graphic symbols, formula, written text (alphabets) or musical notes. The smallest entity of a notation system is a glyph (see 'glyphs', p. 233).
harvest (p. 19)	'Harvesting' is a method for identifying and collecting useful insights from a process to make sense of outcomes. The term 'harvest' stands for gathering, collecting, obtaining or earning insights or knowledge. The term is used at the end of the chapters of this dissertation to earn the insights or knowledge that a chapter provided. 'Harvesting' is

	<p>distinguished from a summary. A summary provides the main points of a chapter succinctly. ‘Harvesting’ has more of an axiomatic understanding. If someone harvests something, the person could build on the obtained thing in order to do something with the harvested ‘good’. ‘Good’ would especially mean gathered and useful knowledge (content) and the intent would be to use the content in a postulating (see ‘postulate’) understanding. The method is used in trainings in nonviolent communication. One of the interview-partners used the term (p. 144; p. 151). However, no harvesting can occur without seeding (see ‘seed’, p. 308).</p>
idea (p. 2)	<p>An ‘idea’ (see p. 199) is an irrefutable content of human consciousness. As an axiomatic (see ‘axiom’) principle, an idea could be constitutional for an artefact (see ‘artefact’). Whether there might be or not be the concept of ‘innate ideas’, a philosophical long-term discussion, is excluded from this research. We know if we ‘have’ an idea, though we might not know where the idea derived from. An idea happens to be ‘there’. The focus of this thesis is on entrepreneurial ideas that could be utilized for constituting or constructing one or more artefact(s). This research accepts an idea as irrefutable or axiomatic (see ‘axiom’) in order to postulate (see ‘postulate’), that is, to ‘do’ something with an idea. An idea could be constitutive for the Gestalt (see ‘Gestalt’) and the composition or construction of an artefact (see ‘artefact’).</p>
inditation (p. 1)	<p>The term ‘inditation’ stands for the process of making up an idea and composing a sense-making (see ‘sense-making’) and meaningful (see ‘meaningful’) artefact. The term ‘inditation’ is a neologism based on an old verb ‘to indite’ (see ‘indite’), meaning ‘to make up’ and ‘to compose’ (see ‘Definition of inditation theory’, p. 120).</p>
inditation balance (p. 3)	<p>The term ‘inditation balance’ (p. 247) stands for a visual model illustrating a continuum consisting of two sides with dynamic cascading, processual stages: an immersive life-supporting side with an ‘edge’ (see ‘edge’) and an absorptive, life-threatening side downwards with an annihilating ‘abyss’ (see ‘abyss’) on the other end. The inditation balance serves as an orientation system. It is aimed at helping to orient oneself and navigate from idea to artefact. The model outlines a process of integration and differentiation during an inditation process (see ‘inditation process’ and ‘Outline of the Inditation Process’, p. 242).</p>
inditation process (p. 2)	<p>The term ‘inditation process’ (see ‘Outline of the Inditation Process’, p. 242) stands for the description of the entire process of making up an idea (see ‘idea’) and composing a sense-making (see ‘sense-making’) and meaningful (see ‘meaningful’) artefact (see ‘artefact’).</p>
inditation theory	<p>See the ‘Definition of inditation theory’ (p. 120).</p>
indite (p. 1)	<p>The term to ‘indite’ stands for the entire process of making up an idea to composing an artefact. The term could be confused with a term of the same origin (the Latin ‘indicere’), to ‘indict’ (see ‘Definition of inditation theory’, p. 120).</p>

inditer (p. 2)	An inditer is an individual—a solo-, entre- or intrapreneur—making up an idea and composing an artefact (see ‘Definition of inditation theory’, p. 120).
innovation (p. 3)	The term ‘innovation’ stands for an invention (see ‘invention’) that is economically profitable.
intension (p. 199)	An inherent characteristic of a property, collection, or association of ideas that indicates whether a need can be fulfilled.
intention (p. 199)	The aim to achieve completion.
invention (p. 3)	The term ‘invention’ stands for a genuine (see ‘genuine’), original (see ‘original’), unique (see ‘unique’) or new (see ‘new’) artefact (see ‘artefact’).
isomorphism (p. 7)	The term ‘isomorphism’ stands for something (see ‘thing’) similar to something else, such as a set, form, structure, pattern or Gestalt, with different origins (see ‘original’).
issue (p. 2)	The term ‘issue’ is used if it is unclear so far whether something might be a problem (see ‘problem’) or a conflict (see ‘conflict’) or an entanglement of one or more problem(s) or conflict(s).
meaningful (p. 4)	The term ‘meaningful’ refers to meaning-giving, corresponding or resonating things which are interpreted as valuable (see ‘reasoning’, p. 224; ‘deciding’, p. 228).
metaphor (p. 8)	The term ‘metaphor’ stands for a figure of speech suggesting an identical character between things (see ‘things’). One thing is described by an illustrative or figurative term, meaning that the thing <i>is</i> the meant thing, for example ‘you are a treasure’, meaning someone is helpful (see ‘Metaphor analysis’, p. 90; ‘Metaphors make up and compose Gestalt’, p. 215). A metaphor can be distinguished from a ‘simile’ and from an ‘analogy’. A ‘simile’ is understood to be a form of a metaphor which compares something to something else by a likeness, for example ‘you are like a cat’. An ‘analogy’ infers from something to something else. An analogy could be used for reasoning or inferring by passing or transferring a characteristic from one proposition to another proposition or to the conclusion. An analogy is more complex than a metaphor.
natural (p. 17)	Something ‘natural’ is caused through physical, chemical, biological conditions. The term ‘natural’ is distinguished from the term ‘artificial’ (see ‘artificial’). Both terms, ‘natural’ and ‘artificial’, could relate to complex, dynamic and adaptive systems (see ‘system’) that could partly or cannot be controlled.
new (p. 2)	The term ‘new’ stands for something that did not exist (ontological issue) before or was not known (epistemological issue). For example, a newborn child, a new idea or the discovery of an unknown plant. The term ‘new’ relates to genuine (see ‘genuine’), original (see ‘original’) and unique (see ‘unique’).
original (p. 3)	The term ‘original’ points to the root or origin of something (see ‘thing’). For example, a first artefact—from which copies (see ‘copy’) could be made. The term could be distinguished from genuine (see ‘genuine’), new (see ‘new’) and unique (see ‘unique’).

postulate (p. 103)	A ‘postulate’ is a suggestion based on axioms (see ‘axiom’) of a system (see ‘system’). An axiom could be used to postulate something. For example, in a geometric system there could be a point and a line. Both, point and line, would be axiomatic (see ‘axiom’), basic or fundamental parts of a system by definition. Someone could postulate something, such as to draw a line from one point to another.
problem (p. 7)	A ‘problem’ is a material issue (see ‘issue’). The term ‘problem’ is distinguished from a conflict (see ‘conflict’). Problems are in the realm of cause and effect.
quality (p. 10)	A distinct, comparable condition, state, characteristic or nature of something (see ‘thing’) with something else. Quality relates to constitution (see ‘constitution’) rather than construction (see ‘construction’).
quantity (p. 10)	A considerable, indefinite, finite, defined, determined or estimated amount, size, dimension, extent or unit of countable, measurable things (see ‘thing’), such as a sum, set, group or number, that appear to show an order or a relation. Quantity relates to construction (see ‘construction’) rather than constitution (see ‘constitution’).
reflective (p. 31)	A thought process aimed toward describing, analysing and characterizing interpretations of past experiences.
reflexive (p. 31)	A thought process of almost immediate reflection aligning and adjusting actions using momentum.
seed (p. 19)	In all chapters, except the first chapter that provides an overview of the thesis, there is a part regarding what is seeded in the chapter that could be harvested (see ‘harvest’, p. 305) at the end of the chapter.
sense-making (p. 4)	The term ‘sense-making’ refers to implicit and tacit knowledge (see ‘Definition of imitation theory’, p. 120), ‘reasoning’, p. 224; ‘deciding’, p. 228). Sense-making relates to meaningful (see ‘meaningful’).
simple (p. 35)	A single, plain or basic thing (see ‘thing’) or issue (see ‘issue’).
symmetry (p. 96)	Correspondence, similarity or relatedness between two different things (see ‘thing’). In symmetry, there is one thing (A) and one copy or more copies (A’, A”, A”, A”) as one mirror image or reproduction or more mirror images or reproductions of the original. The original, genuine and unique thing as an artefact (see ‘artefact’) could be understood as a mould of a prototype for mass production. Symmetry is used in Weyl’s understanding (Weyl et al., 2017).
system (p. 5)	The term ‘system’ stands for a systemic, rather than a systematical, approach. A systemic approach looks at a system’s characteristics wholistically, while a systematical approach looks at repetitive patterns, rules or uses a system follows. A complicated (see ‘complicated’) or complex (see ‘complex’), interrelated framework or whole thing (see ‘thing’). Parts of a system could be known or unknown.

theory (p. 5)	The term ‘theory’ is understood as an organized or system (see ‘system’) of related parts such as concepts (see ‘concepts’), to describe, explain or outline an issue (see ‘issue’) in a sense-making (see ‘sense-making’) and meaningful (see ‘meaningful’) way (see ‘Definition of inditation theory’, p. 120).
thing (p. 2)	The term ‘thing’ stands for a natural, artificial, abstract, mental object, entity, information, model, element, idea, set or gestalt (see ‘gestalt’), such as an artefact (see ‘artefact’) that could be distinguished from another. The term ‘something’ means an unspecific or unknown thing, indicating vagueness or unclarity.
unique (p. 2)	The term ‘unique’ stands for something singular, the only thing of its kind (see ‘thing’). The term could be distinguished from new (see ‘new’), original (see ‘original’) and genuine (see ‘genuine’).
universal (p. 3)	The term ‘universal’ is used for phenomena having a qualitative, axiomatic character that could be described. For example, universal characteristics of flow phenomenon apply to a specific human or a specific object. I understand forces, such as the force of gravity, and logical structures as universal because of the inherent, immanent, necessary or sufficient, repeatable character of the phenomenon regarding a specific thing or object. However, a specific human could be aware of a universal phenomenon, such as the flow phenomenon. For example, virtues – someone could be, for instance, courageous – seem to be a universal phenomenon, while morals are a generalization (see ‘general’, p. 305).
visualization (p. 32)	The term ‘visualization’ stands for the act of making up and composing a visual representation or description of a thing (see ‘thing’). For example, someone could visualize something, such as an idea or a metaphor, through an image, such as a painting, an illustration, a photo, a sculpture, a performance.

10.2 Autoethnographic field notes: Examples

10.2.1 Autoethnographic field note: Flow in a team or group

The setting (frame)

I led communication training on conflict resolution with open groups or teams. Team members were from one organization. Group members of an open group were attendees from different organizations. There were three to twelve people who attended. In all these cases, we met in person.

What happened?

Facilitation is ‘easy’ and fluent when there is flow. Even though they are working on conflicts, working together is fluent. The participants worked well together and had fun. They learned and experienced how to disentangle and resolve conflicts. There was a lot of resonance and empathy within the groups. At times, individuals may have experienced tears in their eyes. I understand tears as a sign that people are in touch with their feelings. Once a conflict is resolved, the participant feels at ease. They take a deep breath and appear to relax. I also noticed that facial expressions seem to lift and look brighter.

I realized that, over time, the atmosphere became more compact, or intense. So, getting into flow might happen over time. I know ‘it’s there’ like it has sparked, although I don’t remember the ‘spark’ itself. I simply acknowledge or perceive it. I realize that it is ‘there.’ Perhaps it occurred just before or a while ago. It is, however, easy to stimulate flow again with the group once one has been there.

My experiences of flow were not discussed with the groups. I understand that people enjoy being together and say there is something special, but I don’t know whether they say it in any training situation simply to say something nice.

What was important?

It is precious to me that I recognized the group’s flow. I am unsure what the participants recognized because I did not ask. It was just something I enjoyed.

10.2.2 Autoethnographic field note: “Anti-flow” in an organization

The setting (frame)

The situation happened a few years ago in a German insurance company. I remember it well because it was different from what usually happens.

What happened?

The business card of the woman who invited me to the talk stated that she was the head of strategic corporate development. I was impressed by the woman’s position. In the companies I work for, it is often the case that most women are in human resources or marketing and public relations management or operational business. As the head of strategic corporate development for a company with around 30,000 employees, this was an unusually responsible job.

As usual in companies, I was welcomed at reception by the assistant to the head of strategic corporate development and then escorted to the conference room. It was pleasant to share the written communication with them, as it established a connection with the sender. The manager welcomed me.

When I entered the room, I experienced a disturbing sense of tension. Something was strange. The atmosphere was different from the typical conference room atmosphere. This room, in a big office building, seemed dark, like it was depressed. I don’t recall whether the windows were darkened or the room was in the middle of the building and had no windows. The latter would be very unusual. Somehow, I don’t have any memory of a window. However, the room overall appeared rather dark. The light fell upon a slightly strangely arranged table configuration in an ‘L’ shape, as if one or two tables had been added. Around twelve men of different ages sat at the table. The woman stood beside me and one chair in the middle was free. The management group was gathered here. It was a ‘jour fixe’, a routine meeting. As if nothing was moving, the air in the room seemed to stand still. Not necessarily as in being used up air. It was a different atmosphere than usual. What was ‘different’? It was cold when I went in, not because the room was cold, but because of the atmosphere. There was absolutely

no warmth there. Even the furniture was maintained in achromatic colours. Everything appeared grey and lifeless. After the talk, we had a discussion with the group. The atmosphere was like everyone had a flick-knife behind them, ready for immediate use. There was a constant defensive posture. The atmosphere was cold but not as sharp as ice, dull as if it were creeping, creeping, shifting, or even potentially dangerous. A young man, the head of the innovation department, who was likely new to the company, was interested, so the conversation mainly consisted of three participants: the woman who invited me, the head of the innovation department, and me. There were a few contributions and questions, but the flow of conversation wasn't quite the same as it usually is. I didn't perceive any direct rejection towards me, which was strange. Instead, it seemed like it was cold between the managers. I found the faces to be expressionless. The head of the innovation department seemed fresh and full of energy when he arrived. The others appeared frozen, as if bound to their place. They were defending themselves, trying to secure their own space. It was something like 'Don't come too close to me.' It wasn't directed towards me, but towards everyone else in the room. As a person, I appeared to be something of a neuter or foreign body; in any case, my presence was temporary. Although I was present and spoke with people, I noticed that there was little response. Only the leader of the innovation department participated actively and committed. Otherwise, there was rigidity, trying to secure something that seemed worth protecting. So, ease and joy were different. There was something like an 'anti-flow' that was interesting.

When I left the building, I took a deep breath and felt happy that I was outside. It was clear that they were never able to achieve flow, or only with difficulty. What was happening there? What was going on? This experience took place years ago. I remember it well and I'm glad it didn't happen again.

The most significant impression was my perception that there existed a 'cover-my-back' approach, as if it was always as it is now. Even a complete shutdown in the form of resistance to hearing another perspective or taking any risk to develop something novel. There were fears, rejections, and denials. It was also not worth taking another

approach than the ‘beloved’ strategies. I felt like they had no sense of each other’s positions and just wanted to push through their stance regardless. I was missing empathy for each other in their group, even in their conversations. There was a very narrow and limited way of communication. In this extreme case, conflicts were merely tangible in the room’s atmosphere.

There was fear and aversion to risk. I thought they worked against each other, covering their silo and not even considering another person’s view as helpful, but rather as an attack. I perceived a lack of trust. In fact, I had the impression that numerous invisible knives could have been promptly extracted if necessary (or had already been extracted), and that they were cautious and nervous. All of them were responsible for a division of the company. My impression was that they behaved like cowardly, fearful, premature children watching, tackling, observing each other, and neither acting nor behaving as sovereign leaders.

What was important?

What does this have to do with the concept of flow? Right. Nothing. That was a place where the flow might be hard to come out of. I would assume it would be difficult, if not impossible, to bring any team there into the flow. There was too much fear, denial, rejection, attack, conflict, resistance. I was missing open-mindedness, curiosity, trust, joy, acceptance, empathy, understanding, and open-mindedness. A team could be separated from its managers and reorganized in a different manner. Any team that wants to get into flow would need a recalibration of mindset and nurturing work from toxic structures and behaviours.

10.2.3 Autoethnographic field note: Decision-making based on resistance

The setting (frame)

The first time I recognized flow in a group was in a training setting involving nonviolent communication. It must have been in 2012/13 in a year-long training. I was one of between 20 and 25 people with different occupational backgrounds who participated. Some of them were teachers, educators and lawyers. The trainer and a co-trainer assisted in different exercises. There was a situation where the participants had to decide as a group. I thought it was a simple decision to organize an excursion.

What happened?

The trainer guided the decision-making process. She facilitated in a way that I was not aware of before. I was used to majority decisions. This decision-making process was different from other processes. It was an entirely different method of working with resistance. For example, one participant was not interested in joining because we were going hiking in a forest, and something was disturbing her. I think it was with regard to the time frame. I don't remember what it was exactly. It is not essential to know in this instance as it could have been any form of objection. The facilitator and all participants heard the participant's objections. It is important to listen to the needs that are behind the objections. We were able to understand the need. However, it was difficult to understand the objection. In hearing the objection, the feelings and needs behind it were respected and accepted.

The aim was to go together. We then collected ideas and objections from other participants about why a prospected solution couldn't work and what the goal and proposal were. It always took some rounds of clarification in order for everyone to understand the proposal in the way it was meant. I felt uneasy and impatient, and I remember it clearly. I sat there, and not much was missing, so I would leave the setting nearly exploding. The process was annoying, and I wanted to break out.

Nevertheless, I observed that everyone, me included, endeavoured to contribute in order to meet everyone's requirements. So, I chose to remain. Working with the needs

was helpful because there was room to make new choices and have options to choose and decide. I found it difficult because I thought the participant in question would prefer not to join. Her objections were welcomed, heard and respected. I had no objections and was very flexible with the excursion. Others had pressing obligations, and we had to make decisions regarding our transportation options, such as taking a bus (which proved to be challenging), arranging a meeting location, and using the available vehicles in a manner that was feasible both in terms of time and direction. I was getting impatient, thinking I was in kindergarten. I was used to decisions based on a majority vote, so I didn't think that those who lost the vote might not join. That was something we all wanted to avoid. We wanted to go together because we wanted to share the experience and the event. Here, the case was irrelevant. It could have been any decision in a kindergarten, a school, a team, or a political decision-making and voting process. I recall that this process took approximately three to four hours. I've never encountered such a process before. The solution we found fitted everyone's needs. I was baffled and perplexed—and wanted to learn this process because I thought it could be used in any decision-making process. Several years later, I found the time to learn it. And the best part was that we had a lovely time together on the excursion.

What was important for the group?

It was important to appreciate all the people who were there, to accept the feelings and needs of the other, to respect the other person, and to take the time to find a solution so that everyone's needs were met. Objections were taken seriously and were listened to regardless. There was a willingness to cater to the needs of all individuals. This seems to happen when arguments turn into needs. Needs are flexible because there is room and different ways to meet them. In an argument, there may be only a yes or no option. The players want to trump the others by making a point or being right in the sense of winning at the cost of others, and there is no space between them. During this procedure, the resistance underwent a transformation. The group's

maturity affected the pace of the decision-making process. First, the group members tried to push their interests through. It was a premature behaviour because people are usually used to majority decision-making. Once group members understand the value of the change in behaviour, they change their behaviour very quickly. In majority voting with only two options, the 'losers' are left behind. They seek revenge, boycott, and even destroy decisions. This is different here, although people could still boycott this kind of voting system. In such a situation, the group could find a solution for the next step. Everyone is aware of each step before deciding. Although not necessary, there could be a group leader. There are several possible approaches to designing such a process, from self-organization without a leader or spokesperson, to having a leader or spokesperson. A decision can be recommended to a decider. The method works well in organizations with high degrees of hierarchy. It is not based on consensus, although it is oriented towards consensus.

What was important for me?

I have acquired knowledge of the technique and can facilitate it. After I've learned the method, I can now lead these decision-making processes. I see that once a group or the member of the group becomes increasingly mature, the members, for example, a group or team member, take responsibility for their feelings and needs. The process can be very, very fast once it is introduced. It is much faster and I think it is much more effective than 'normal' majority voting. The group/team members have empathy for the feelings and needs of others, and they recognize and resonate with their own feelings and needs. They acknowledge their resistance and effectively communicate it. There is a good balance of giving and taking. The time to introduce such a process is made up quickly. I believe that the decision-making process is much better qualitatively and faster than deciding by the majority by having two options. The procedure functions both on a small-scale and a larger scale. It appears that this approach to decision-making is advantageous for facilitating a cohesive group or team, as it eliminates or even diminishes obstacles, such as conflicts.

10.2.4 Autoethnographic field note: Doing a firewalk

The setting (frame)

From 17th to 19th October 2017, I visited a leadership training for women entrepreneurs in a seminar hotel in Monterey in the US-state of California. This programme (entrepreneurial leadership) took one year and there were meetings in the US. Usually, the meetings happened online via Zoom twice a month with additional, individual coaching sessions. In between there were in-person sessions that took a couple of days. This in-person session took three days. I knew the other women for about nine months via Zoom and got to know them in person at the event. There were about 20 women. Most were from the US, one from Canada, one from Brazil, one from the Netherlands, one from the UK and I from Germany.

What happened?

When I heard about doing a firewalk, I thought: Oh, no. That is like climbing a mountain. Completely unnecessary. I do not need that. In front of the group in the seminar room, stood the leader of the programme and the facilitator of the firewalk. At that time, there were many wildfires in California. They said it was tough to get permission to do a firewalk. The instructor came with her team from another state of the US. The firewalk facilitator introduced the idea of the firewalk and described what we could do. Throughout, they insisted, participation was voluntary. They just asked us to go together to the beach to the fire and to stay together as a group and share the event. Whoever then wanted to go could walk over the charcoals. As far as I remember, the introduction took between two and three hours. The facilitator spoke about what we would do, what could happen, what had happened in past firewalks. After the firewalk, we would meet again in the seminar room.

The group went outside as it was dark. The hotel was not far from the beach. There was a walk on timber planks through dunes to the beach. On the side, torches lit the way. We learned a simple song and chanted it repeatedly, and it was nice to hear it as a canon. Some women were further behind and some far ahead so that it was not

possible to hear it together during the walk: “Earth my body, water my blood, breeze my mind and fire my spirit”. The walk took approximately 30 minutes because we went very slowly. There was a first sense of being in the flow. When we arrived on the beach, the chanting continued. There was an area (approx. 4 m x 2.5 m) with glowing, hot charcoals lit by a circle of torches. I heard the swoosh of the waves of the Pacific Ocean. The sea sparkled and reflected the moon and the stars spangled in the dark sky. That was amazing. It was cold, so it was nice to have the torches around and the heat from the front. We took off our shoes. The finely grained sand of the beach felt cold. We stood there chanting, watching the hot-sparking, glowing charcoals. The leader went first. There was no screaming due to burnt feet (no shoes, just bare feet). Then another woman followed. No injured feet. Some women ran quickly, and some went more slowly to ‘enjoy’ the walk. However, no one went very slowly. Most walked fast. First, I just wanted to join and was curious about what would happen. I had the choice to go or not and could not decide whether I would go or not. There was a mixture of curiosity, excitement on the one hand and respect on the other because of the power and strength of the fire. While standing around the fire, I observed what was going on while chanting. I was deeply grounded, as if rooted. I felt the cold sand under my feet, heard the sea waves, saw the dark sky and the stars and just sensed them all. There was not much thinking in terms of interpretation or perhaps no thinking at all? There was experiencing. It was fine to observe, and I stood there chanting, watching, hearing, feeling the cold sand under my feet, being part of the circle of these incredible women and enjoying the beautiful environment. I felt gratitude. For the careful facilitator, for the trainer who had the idea and hired the firewalker, for the team in the background doing everything not to disturb us while seeing when something is needed. It was all nurturing while it satisfied my need for development and connection.

It was as if the team, the torches and the night built a safe space around us. Other members of the facilitator and the trainer team were in the background. I felt safe and nurtured. Some women went twice or even three times. After a while, I sensed an inner

impulse 'to go.' Then I waited for a while so that there was a space after another woman. I watched who wanted to go. The communication was with the eyes and by 'doing' like going to the point where the fire starts while there was no queue. There was kind of an unspoken commitment to keep the circle and not to queue while waiting. So, the communication was through eye contact and carefully, empathically watching who might want to go next. There was kind of a silent communication to recognize when it was a good time to go to the starting place. As one woman stood there and waited, another walked on the fire. Standing there, I then went over the charcoals.

I did not run. I walked. At that moment, I felt tremendous power inside. It was like not being in my power; it was beyond my power and beyond everything I ever felt. I felt it in the stomach and in the region of the solar plexus. After walking, I was excited. I neither felt harm nor got hurt. The sense of power continued. I am still impressed and wonder what that power was and how a firewalk works. I can even recall this sense of power while writing, although it is not as strong as walking over the fire. It fades away a bit, but when I remember the experience, I can recall and sense it and know that it is there. However, I thought about walking a third time but then left it just because I sensed that twice was enough.

As it was time to go back – there was a sense of 'okay, this is finished' – we returned. I think it could have been around 9 pm at that time. It was a contemplative journey while pondering silently, walking back to the hotel while being relaxed, at ease, and joyful.

Although we knew each other, this deepened our connection, and got to know each other much better during the seminar, I felt a deep connection in the group as we walked through the dunes chanting. It kept on going until we parted to go to sleep. Some decided not to go. There was empathy in the group. All cared for each other while also caring for themselves, e.g., deciding to go over the charcoals or not. The facilitator, the trainer and their teams held the space for the group while all group members held the space in and out of the circle for everyone in the group. There was

a deep connection, like a loving sense and care for each other. I do not even remember who did not go. I felt a bit of sadness that some did not have the experience of walking, although I accepted that they did not decide to go. They had their reasons, and that was fine as well.

We went back to the warm seminar room with chairs, light, and the seminar atmosphere, which brought us back to the seminar setting. We then shared our experiences. I contributed that I first thought it would be like climbing a mountain, and not something I wanted to do. It turned out it was an experience that I will not forget.

What was important?

When did I have the perception of flow? It grew, it emerged as if it was being fed, it sneaked in unwittingly. I cannot exactly say a time. It was there when we had reached the fire. So, it might have sneaked in while chanting. It was there the whole time then and broke as we parted to go to sleep. The power I felt inside was like it belonged to the whole experience from the start, like it emerged, while it was tremendously intense and of highest quality, like pure power that was ignited or sparked through the experience of walking on the glowing charcoal. It was an essential force, like an ignition, like an explosion, like a liberation, like a clearance. It was not a destroying power. It was like an enabling force. Usually, while being in flow there is more of this 'unity', a sense of 'oneness', a deeply rooted, grounded sense in the body while at the same time being in alignment and thriving in momentum. This worked here as well while I usually have more of a warm, nurturing feeling in the stomach while being in flow, like sitting by a fireside and enjoying the warmth there, like being in alignment while surfing in momentum.

10.3 Phenomenological reflective and reflexive notes: Examples

10.3.1 Phenomenological reflective note (excerpt): Flow experience

Nakamura and Csikszentmihalyi (2002, p. 90) identified two conditions and six characteristics of flow experience. I commented on all conditions and characteristics in my notes to clarify my understanding and prepare for the interviews. Below are excerpts of the comments regarding the fourth and fifth characteristics.

4. *“A sense that one can control one’s actions; that is, a sense that one can in principle deal with the situation because one knows how to respond to whatever happens next”*

Yes and no. Yes, the task seems to be feasible. No, there is a surprise element of exploration, such as “What happens next?” while feeling safe and inspired. It is similar to a dance between control, letting go, playing, and exploring. To control would mean to know the perhaps even ‘perfect’ outcome exactly. This would bore me to death. Regarding ‘control’, there is processual, iterative thinking; something emerges, and one sees what happens and welcomes what is. I think ‘to control’ is a concept that has different meanings. I need the surprise element to then handle it. There is a control element because I know what I am doing. I know the outcome is never ‘perfect’, although I strive for mastery and even excellence. Someone else would perhaps see something as perfect as it is. I know there is something I could improve. Perfection is not achievable.

5. *“Distortion of temporal experience (typically, a sense that time has passed faster than normal)”* Yes. It is like jumping ‘in’, and there is another sense of time. The funny thing is that my impression is that it feels as if I would save time somehow. This might happen because I do things precisely and I am focused. I sense time in flow, although it is very different. It is not linear time. It is more linked to quality, like thinking in time frames or windows: It is too early for something, it is the right time, or it is too late. The last is not a good window, and I do everything to avoid coming near or even into this window.

10.3.2 Phenomenological reflective note: The act of remembering

I am searching for remembered experiences from the past. It feels like searching for gemstones in mud. The word ‘mud’ means that something is not apparent or is yet unordered, entangled and somewhat hidden deep inside. I have not previously contemplated or attempted to record my personal flow experiences. It is like tying back to the experience to do a reality check while questioning my interpretations regarding interpretations. These experiences are very natural to me, and they are just there. It means to search for implicit and tacit information to make it explicit so that another person understands what might be ‘there.’ When recollecting, I contemplate the possibility that what I hold in my memory may be an illusion or an interpretation. What I recollect is an internal image. This picture also fades away over time. To remember as part of this research is like digging into the ground searching for images of stones that could be gemstones. This ground is composed of experience, knowledge, and interpretations, perhaps even illusions. It might be made up of many pictures of stones. How can I determine which stones are classified as gemstones? By picking them up and having a look at them. This means:

1. Not to identify ‘something’ in the mud as a ‘stone’ and, therefore, not include some images deep down in order to bring them up. This is analogous to diving without sight in the mud. I need an orientation to know what to look for.
2. I have experienced flow quite often, and I am not sure what might be relevant. Sometimes, my supervisors ask something, and I’ve never really thought about it before, so I think about it and make it explicit.
3. Is ‘this one’ relevant or could it go in the trash? “Trash” means to forget about it, like throwing it away. After finding something, one must be careful when it comes to describing and interpreting the artefact, just like in archaeology. It is not a physical artefact, although it is there. Furthermore, it may be possible to have such a gemstone and not identify it as such.
4. It could also mean to remember many experiences while there are only some that are relevant. Whether they were gemstones or not, I dig for even more images than I

might need to decide on taking ‘upstairs’ and ‘in the light’. Are they then gone from the ground when you bring them up? I am not sure whether I will bring the ‘artefact’, the original up, or a duplicate. I am bringing up *something* that I can examine. I share this story as an experience. It means shaping and communicating a narrative. What I remember is an interpretation of an experience that I had. The description and, therefore, interpretation make a unique experience explicit. Take a note of it. I am the author, describing and interpreting an experience.

To remember means to talk about an experience and understand how it can be understood. It is impossible to leave out the interpretation because beliefs about the world (ontology) shape the experience itself, and even influence what I perceive and remember. Epistemology without opening regarding ontological beliefs is like hiding one’s eyes behind one’s own hands and pretending one is not there. It means to hide as a researcher. I consider this to be ignorant and immature. Any researcher who writes a text, shapes a story, perhaps not even by words, but by formula, which I think is a good way to express ideas that go beyond language, like music or the arts. Formulas, composed of numbers, letters, or notes, are containers that stand for significance and meaning. Language is a system that reflects phenomena beyond the text. To be human means seeing, feeling, experiencing, creating, choosing, and deciding. It means to live and to stand for what is valuable and take the consequences.

10.3.3 Phenomenological reflexive note: Writing as an immersive experience

The setting (frame)

On three days I immersed myself in ‘doing’ calligraphy. I wanted to know how exactly the ‘flow’ process happens, and if ‘flow’ state might be the end of the ‘scale’ or a ‘switch’ (starting where exactly?) to wherever. I took notes during a process of immersion while performing calligraphy.

What follows is a description and analysis of the process: I started taking notes at the end of 2020 by writing letters. There was a time between Christmas and New Year’s Eve when I took some time off and immersed myself. The handwriting process happened in my studio as the light was good there. I was surrounded by the things I needed to perform calligraphy: painting, sketching, and calligraphy materials on three large tables.

Some background regarding handlettering and calligraphy: Historically, handlettering was important as no printing presses existed in Europe before Gutenberg developed movable letters. Few people were able to write. Books were rare and expensive as media for storing knowledge and for enabling learning processes. Today, many calligraphies are inspirational artwork. The text is sometimes readable. If the content is not readable, the original text could be written somewhere next to the artwork, for example in a book as a comment or in an exhibition next to the artwork or the exhibition catalogue. The text that inspired the artist might also inspire the recipient of the artwork. The artist interpreted the text visually. Sometimes, calligraphy has no textual content. It is then pure artwork and ‘just’ inspirational because it has left behind any use as the text seems to be there, and it looks as if there might be text/content/words. There is no aim to transfer or utilize content so that something can be learned. As it is an abstract Gestalt, the recipient has more space for interpretation and could give meaning to the artwork.

Proposed Methods

While undertaking the calligraphy, I wanted to audio-record what I was saying. At first, I thought I could not do a video recording and felt some shame and then anger behind the shame. Why me? Someone else could do this. I then thought about my supervisors' questions, which always helped me reflect. To perhaps integrate screenshots for clarification, I decided to work with video, although I expect the video to be boring because the flow is an inner adventure. Perhaps there will be something interesting in the video to tell what might have happened in the time frame xyz. Then, as I prepared everything (camera, recording), I realized that it was not adequate to audio- or video-record because a) the capacity of my camera is not enough to record day-long practice, b) it would take too much time to go through it again when I review it. I am practising for hours, and not much would be seen or heard. Therefore, I decided to take notes on a notepad. I took a note when I began, when I paused, when I stopped, and when something happened.

Additionally, I took pictures with my camera of the setting and my desk with the words I was working on. I also collected the artefacts (notepad with written notes, my practice notepad for the letters and words, and the calligraphy artwork).

I also collected questions I wanted to ask myself while in 'flow'. I expected that in flow, my thinking might be merely switched off. Questions addressing my feelings/heart-level felt feasible. I wrote the questions on paper and wanted to have a look from time to time so that I do not forget to ask them. I wanted to ask and answer them several times. However, I then realized that I could not address questions because I would be distracted. Even a question such "What are you doing right now?" would distract and even upset me in that moment because one could see what I was doing if there was a video recording! Why ask then? That was stupid.

It was like testing something on myself to see what turns out, although I was in flow many times before and know the experience. The issue was that it is a tacit experience that works almost automatically, like riding a bike or driving a car. It is hard to focus on: What is alive in this present moment? I needed to be on a metalevel

during the experience, trying to observe and express what was happening and what was alive at any one point of time. I did not even know whether I could articulate what was going on.

What happened?

The start of the process might have been the idea to use performing calligraphy for the purposes of the research for this thesis. I searched for a while for the text I would like to write, prepared my studio, and even this was preparation time as it was in anticipation of something I like doing.

Asking myself questions did not work because I was too immersed and was annoyed if I saw them. What worked was to take notes on the pad next to me because I wrote anyway. I took a note when I started, paused, and ended. More relevant was that I noted what I realized during the process, which worked well. I took a short note whenever I realized a change had occurred with the time it happened.

First, I practised writing letters for many pages and knew it was good to start taking some time off. That meant writing just 'n's' for page after page. Then some 'm's' and some more, such as 'i', 'a', 'e' and 'o'. Typical, often-used letters are crucial with regard to achieving a harmonious and balanced chain like a garland (German: Girlande). I was annoyed that I always had to practice before reaching a level of writing letters I recognized as quite okay. There was not much harmony so far. The form should suit the content, whether it is content created by me or by someone else. Calligraphy means to design a text. This could be my own text or the text of another author. So, the content is 'given'.

Often, practising is a bit annoying initially because I am not satisfied with my skills. I know I can do better because this means reaching the level I was aiming for. I aim to get better than that. I also know the skills will improve because they were on a reasonable level. This means comparing myself with professional calligraphers with exhibitions and published books. The skills could come 'back' to where I was. My work is not on the level of a professional calligrapher who practices every day.

At the time, I realized that I did not ‘jump’ high enough as I practised and noted that on the notepad. That meant I was close to ‘jumping’ into flow state.

I wrote: Today, I finished this first ‘acceptable’ part. It is okay. It was hard to stop, and I need to get some distance now. I did it the best I could and saw it was not good. So, I will leave it for a while and return to it later (not today). I now have the layout so that it is another start on a higher level next time. Perhaps I will even change the design then. However, I need to practice writing letters because there is little harmony. I could work on it further, but right now, I know – from past experience – that it makes no sense to proceed. I cannot produce more quality right now. Only more quantity would be possible (then for the trash perhaps). It is better to come back with some distance to be effective. I need to pause for a while. I don’t know when I will have time to proceed, perhaps on a weekend. I hope soon because I will still have some abilities and won’t need to start from scratch. My body seems to remember the correct positions, e.g. how to hold the pen, and that seems to get lost over time.

If I do not like the outcome, I know it is not finished. It is finished when I know it is finished. And even then, I often go back as I know ‘it is finished’ and then analyze and deconstruct it. Sometimes, it makes sense to get back to the work and to approach the work from a different angle. This new approach might have another, often much better, outcome. However, the previous work was indispensable, so that there is an understanding and experience and closeness to the subject. I once realized this when working for clients, such as when designing a logo. As I got the work done in a way that I knew the client would like and would accept a layout, and I was also satisfied with the output. If there was the time deadline-wise, I put everything aside for some days and then returned. Meanwhile, ‘it’ has worked in me, even as I did something else, and when going back, I saw things I had not seen before. This is freedom. I had a good solution. The first solution was to get the work done in a suitable way, and the last was the icing on the cake. I know that this will happen here as well. I know when I need to pause to get back to work. I see things differently then. There is also the

‘trick’ to turn the artwork upside down to see the ‘mistakes’. This also helps quite quickly. The better way is to pause and then return to the work.

What was important?

One thing was crucial regarding ‘flow’ experience as I remember and from my notes:

I realized that I did not ‘jump’ high enough as I practised. I was as if there was a gap to overcome to reach ‘flow’ state, and another metaphor would be ‘overflowing’. That was when I practised writing letters. The process did not work fluently. As I had not practised calligraphy for a while, I found seeing what I performed and produced annoying. (notetaking UP)

The other important thing is that I don’t want to stop until it was finished. Only I know when the work is complete. No one else could tell me. It is an inner knowing. If it is not finished, I will get back to it. Well, I could frame it, and it would look quite nice. However, there are too many things I am not satisfied with. Therefore, I will get back to it. I want to have it as perfect as possible. As I know that it would never be ‘perfect’ I see that there is much space between the best I can do and ‘perfection’. I can do better – and try it.

The perception of time is different. It is linear and not linear. It is linear, as I know that there are clocks that measure time. Time tends to cease to exist while being in flow. Time flies while being in flow. Measuring time is irrelevant while being in flow. Time disturbs me when I realize how long I have spent in flow. On the one hand, I often feel that I save time because I work intensely on something and solve something. On the other hand, I recognize that time has passed and that I want to get some other things done.

Later reflection:

Why was I able to take notes AND remain immersed? Writing did not bring me out of the immersion because I wrote anyway. I even stayed immersed when I left the room for a few minutes. I remain immersed as if I am ‘loaded’ or ‘in’ somewhere. I am then at another level of presence. If someone came in ‘disturbing’ me and asking me

something, we would go somewhere else, and I would also focus on something else, which would mean getting out of immersion. I could immerse myself for a long time, thinking and focusing on just one thing. It is hard then to come out, and I don't even want to come out. I could get 'back' and start where I was at. It would take some time, perhaps. If I had not practised for a while, I would have needed to overcome my disgust with my lack of ability to return to where I was.

There is the fear of isolating myself. I need others to challenge me, like a reality check. Nonetheless, I often miss the artwork as it is contemplative, meditative, and self-actualizing. I like the immersion, the reflection, the process, and the outcome. I also find this in writing texts—I mean authoring content.

Additional information

In a book chapter, there is an example of an autoethnography regarding performing a work of calligraphy, focusing on the 'stakeholders' of such artwork (Posselt, 2023b).

10.4 Contemplative visualizations: Examples

In this section of the appendix, examples of contemplative visualizations are provided (p. 40). The contemplative visualizations helped structure complex themes into the linear process of providing a readable version to provide a ‘golden thread’ for a reader in terms of stepping into the complexity of the process. I have structured this section in a chronological way so that the reader could see which tools I have used regarding the methodology of contemplative visualization. The methodology helped me to reflect on specific themes and topics. For example, regarding writing, I read my text and sometimes think that there might be a better, more suitable word, to then I think about the word and opt for the better one. With visualizations it is a similar process. For example, I draw something on a paper or on a screen and reflect on it as I see it. Contemplative visualization is not aimed at beauty. Instead, it is aimed at visualizing forms and structures in order to understand if something fits. Through this contemplative process I delve deeper and deeper. In such a contemplative visualization process, I sometimes realize that something is or is not ‘round’ and think about how it would better fit to express the experience.

10.4.1 Contemplative visual models: Process-oriented research designs

During the project-approval-process in 2020, I used Adobe Illustrator® as a tool for structuring the research design. I realized that the research project moves toward a theoretical approach to handling complexity. In parallel, under the impression that the Italian government had imposed a nationwide lockdown to tackle the coronavirus outbreak, there was the anticipation that it would not be possible to travel from A to B and thus it might not be possible to work with an action research approach. I designed two versions of a research design: one for the DBA-‘path’ and one for the PhD-‘path’ and discussed both with my supervisors in June 2020 as shown below.

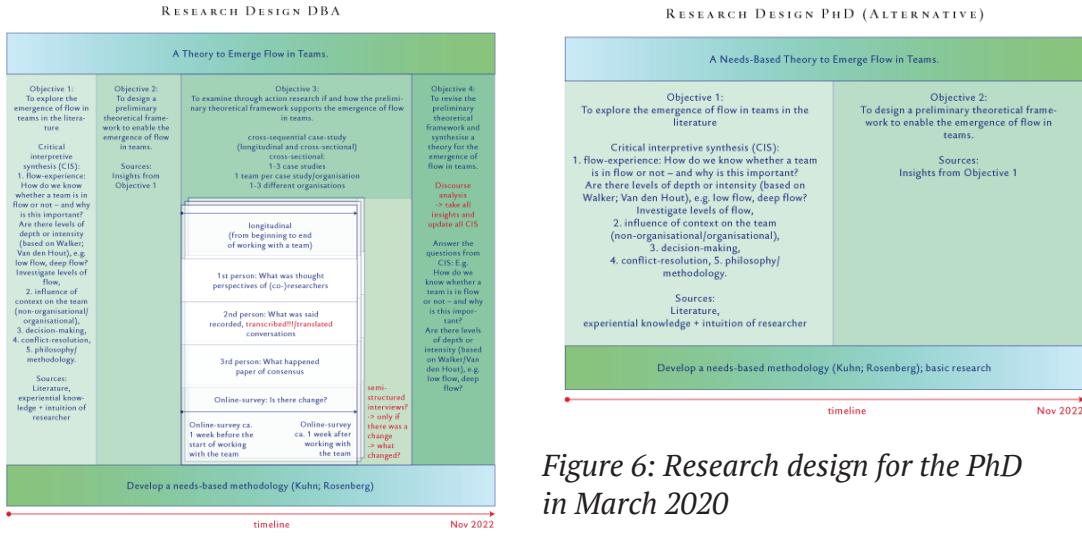


Figure 5: Research design for the DBA in March 2020

Figure 6: Research design for the PhD in March 2020

The decision was to continue with the PhD-path and to submit the project-approval-form (PAF). However, the final research design regarding the PAF was a combination of the DBA and the PhD research design. At that time, I believed it would be possible to have completed the research by November 2022. It turned out to be an illusion. The research design at the submission of the project approval process is shown below.



Figure 7: Research design in June 2020 at the time of the submission of the project approval form

After the approval of the PAF in July 2020, there was an initial interview in September 2020. At the end of 2020, due to the Covid-19 lockdown in Germany, it turned out that working with a team, and thus the methodological approach of action research, would be impossible. For example, in November 2020, a scheduled telephone call with an employee from a company regarding an action research project did not happen due to the German lockdown. No one was allowed to enter an office and people had other issues than dealing with a phone call with some researcher.

While being in continuous communication with my supervisors, I realized that I would need to adjust the methods in the methodological ‘toolbox’. Instead of action research, I decided to move forward with autoethnography and started writing autoethnographic fieldnotes at the end of 2020. I planned to integrate interviews during the action research process. Even though there was the pandemic, it was still possible to continue with interviews as they could happen via Zoom®.

Additionally, I realized that I would need to be flexible with regard to the research project as it evolved, due to events that happened as well as the insights influencing the research. To handle the complexity of the project, I worked with mind-maps in order to structure the outline of the thesis, while I used Adobe Illustrator® for working with vector-oriented approaches, such as diagrams. Additionally, I made sketches, paper models and employed Mural®, a collaboration tool, for the visualization of my thinking and imported some sketches to provide an overview of the work. I used MS PowerPoint® for example, in order to present the actual stage of the work to my supervisors and at a research conversation at a PhD-course at Lund University.

In the following parts I will show examples of different methods and tools I have used for contemplative visualization. There are examples of mind-maps, sketches, excerpts of a Mural® board, slides from MS PowerPoint® presentations, examples of paper models (wireframing), a design made with Adobe Dimensions and Adobe Photoshop, and designs made with Adobe Illustrator®.

10.4.2 Contemplative visual notes: Structural mind-maps

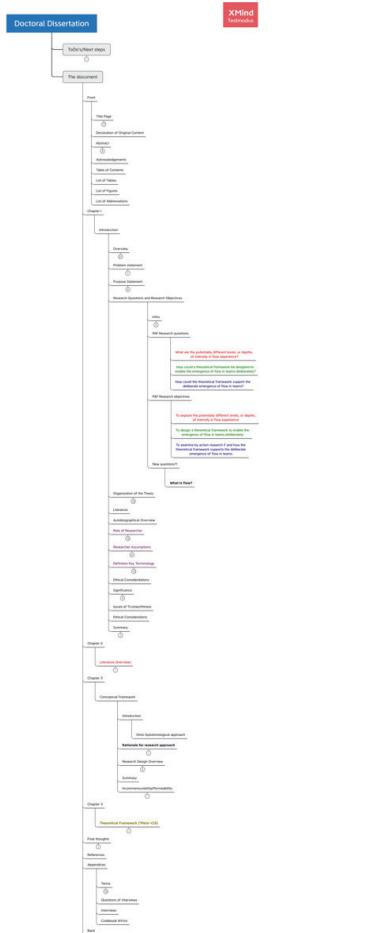


Figure 8: A mind-map from 2nd February 2021 for structuring the PhD-thesis

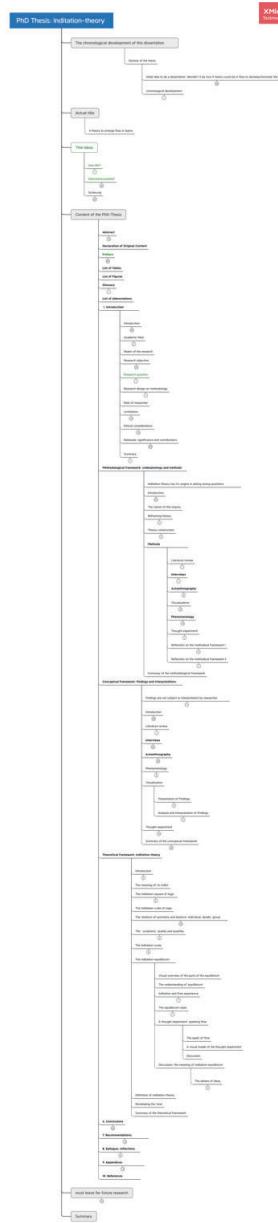


Figure 9: A mind-map from 13th January 2024 for structuring the PhD-thesis

In this section there are two mind-maps for structuring the PhD-thesis. I have used the software 'Xmind®'. As shown below in this section, the left mind-map is from 2nd February 2021 and the right is from 13th January 2024. While reflecting on the right

mind-map I realized that I had to restructure the thesis. I decided to focus on the topics relevant regarding entrepreneurship and to leave the ‘onto-epistemology’ for future research ‘to explicate the logic of inditation theory’ (p. 279). The structure of the left mind-map helped me to understand the structure of both the fluency process (p. 124) and the inditation process (p. 191), which both funnel into the inditation balance (p. 247).

10.4.3 Contemplative visual notes: Rough sketches

In this part, there is a sketch from 18th February 2021. I asked myself ‘How is it?’ and then started sketching.



Figure 10: Sketch 1; February 2021

10.4.4 Contemplative visual notes: Collecting ideas and thoughts with the use of Mural®

Mural® is a professional collaboration tool. There are other collaboration tools that could have worked equally well. Instead of Mural®, I could have used a drawing tool such as Adobe Illustrator®. The full Mural® board has a size of 5,080 mm x 856.2 mm (200 x 33.71 inch). I have worked from the left to the right and sometimes extended the size of the document because I wanted to have an overview. I worked with the Mural® board from 2020 to 2021. In Mural®, it was possible to add images, provided by Mural®, or one's own images. For example, I imported my own images and sketches. In addition, I used the drawing functions offered by Mural®. As I am not sure about the rights regarding the images and because the document is quite large, and contains themes and topics regarding future research, I have extracted details and do not show the full Mural®. The excerpts are neither aimed for readability nor produced for public consumption. I have used the tool for 'Theory constitution through Contemplative Visualization' (p. 40). The excerpts in this appendix are aimed to show that there were reflective processes regarding complex issues.

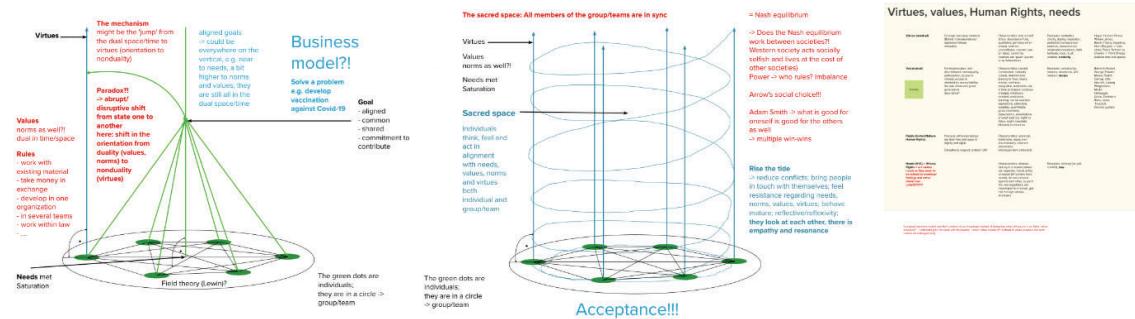


Figure 11: Excerpt of a Mural®: A mix of thoughts

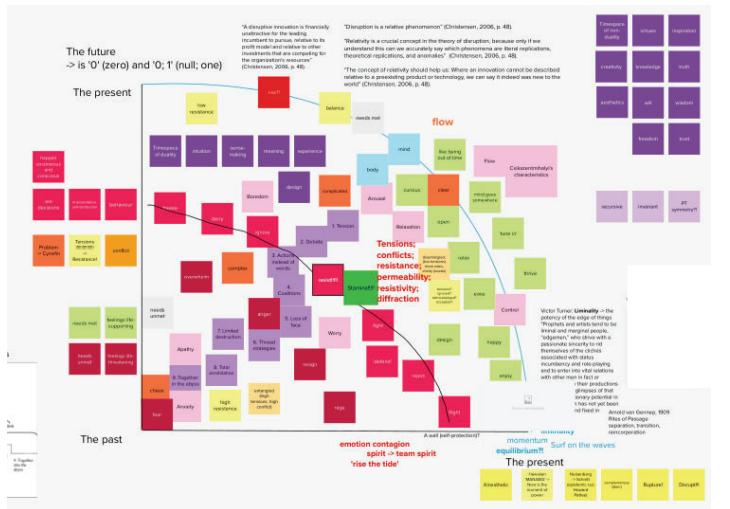


Figure 12: Excerpt of a Mural®: Structuring processes regarding time

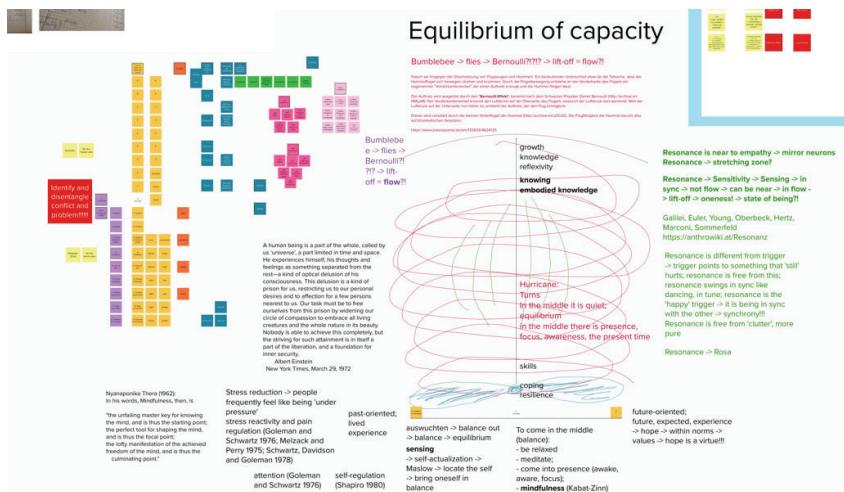


Figure 13: Excerpt of a Mural®: Equilibrium of capacity

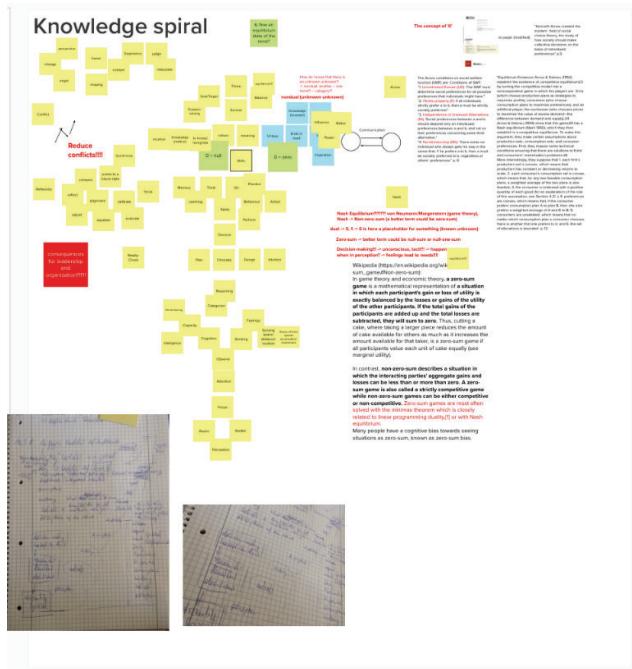


Figure 14: Excerpt of a Mural®: Knowledge spiral



Figure 15: Excerpt from a Mural®: Fun: How to strictly avoid flow; How to emerge flow

10.4.5 Contemplative visual model: Presenting via MS PowerPoint®

To present some parts of the research or an overview, I employed MS PowerPoint®. While thinking about the presentation of the work, I contemplated phenomena, trying to find things that might be connected. However, there were two presentations I consider relevant. One was to present the actual stage of the research to my supervisors in January 2021. The other was a research discussion at a PhD-course at Lund University. Professor Dr. Dan Kärreman gave feedback regarding things that seemed to be confused. At that time, I asked ‘what is flow?’. The figure below the ‘Confusion’ page showed the actual outline of the methodology and the research design as it was in April 2021.

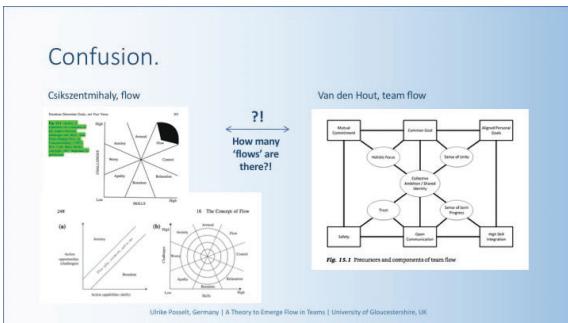


Figure 16: MS PowerPoint®-Page 1

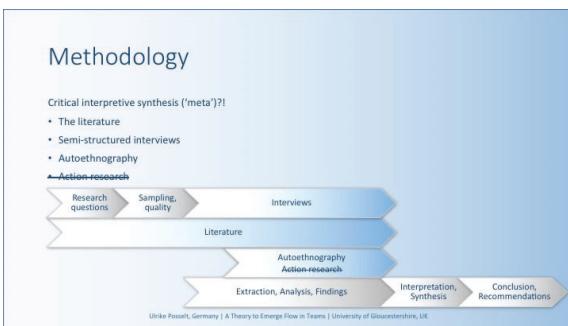


Figure 17: MS PowerPoint®-Page 2

10.4.6 Contemplative visual model: Structures and processes

The following contemplative visualization regards the structure of learning and knowledge processes. It helped me reflect on such processes, for example, in relation to time, as shown below.

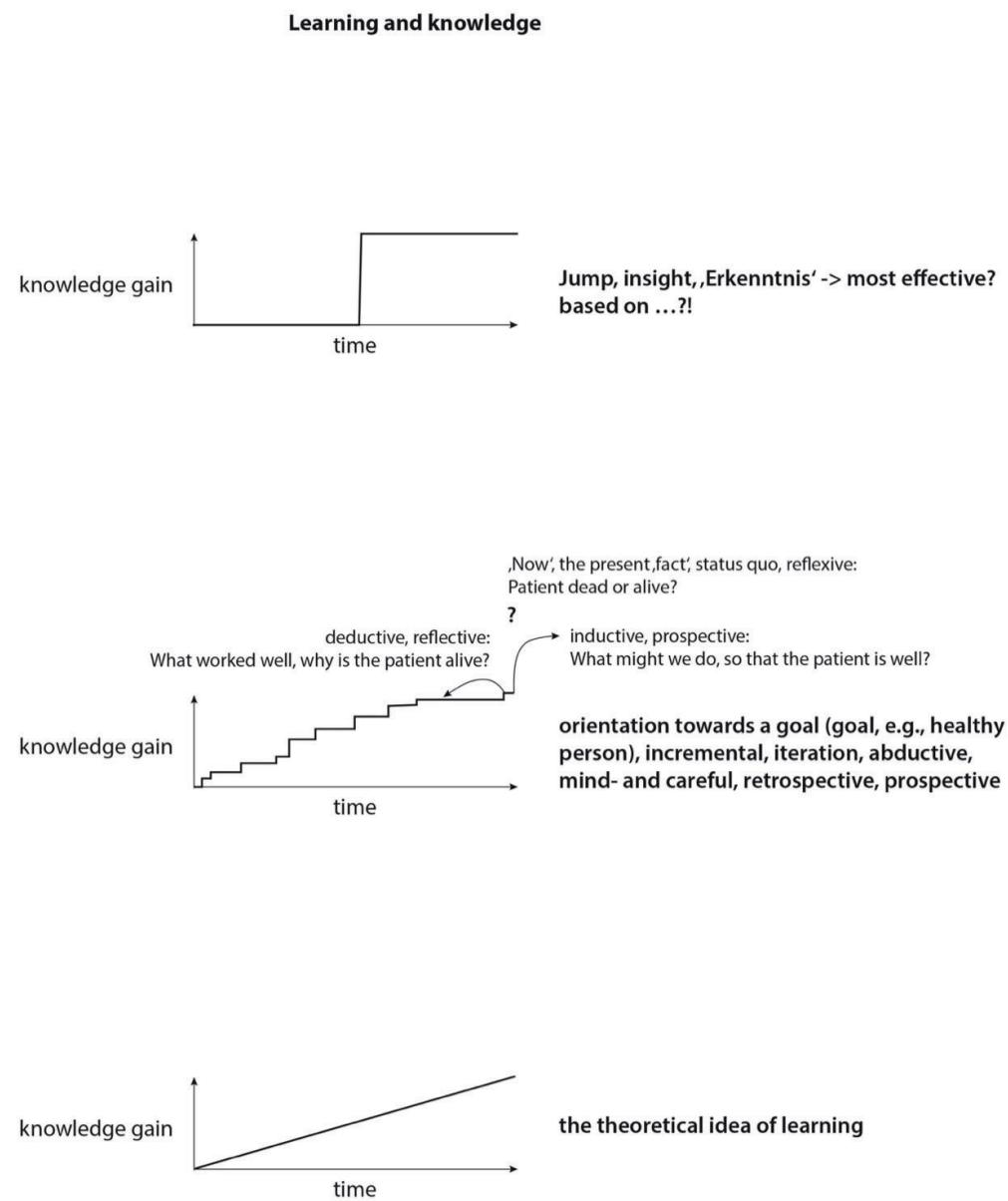


Figure 18: Contemplative visualizations regarding learning and knowledge

10.4.7 Contemplative visual models: Different forms of identity

The following two contemplative visualizations helped me prepare a book chapter regarding ‘identity’ and ‘autoethnography’ in distinguishing and collecting different form of identities. The results are as follows:

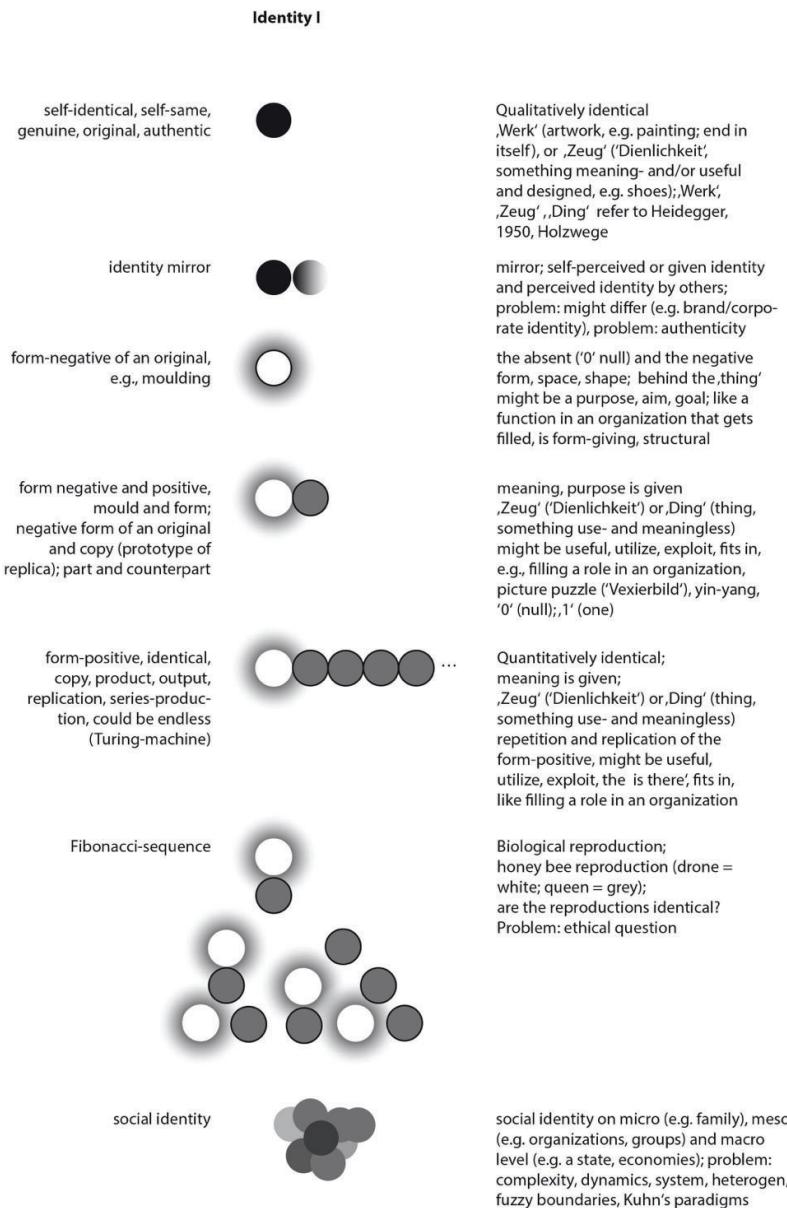


Figure 19: Contemplative visualization regarding 'identity', part 1

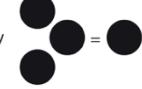
Identity II			
Abstract identity	 +  = 2; $1 + 1 = 2$	Sameness; same category	
	 +  = 2; $x + y = 2$	Pseudo-sameness; problem: equates different categories, e.g. equates quality and quantity	
Logic identity	 =  A = A	Sameness; problem: equates quality and quantity	
	 =  A = A? A = B?	Equality; problems: comparability, alterity; equates qualities; fairness and balance; could be negotiation	
Forced identity	 =  ?	Correctness; problem: If many say something is identical it is not necessarily so; imbalance of power; emperor is naked; forces, e.g., politics, academe, economics -> assimilation? (Piaget)	
Illusionary identity	 =  ?	Authenticity, integrity; problem: Who said what?; 'Fake news'	
Fictive identity	 =  ?	Wishful thinking; problem: belief, lack of trust; e.g. narrative, Schrödinger's Cat, money	
Entangled identity	 ?	Quantum mechanics; separated particles, 'behave' in distance as if they are not separated and identical	
Circular identity	 ?	Popper's poseidon, like Poseidon is angry, the water is troubled; how do you know? Don't you see? the water is troubled, Poseidon is angry (citation!!!); causation; Hermeneutics?!	
Metaphysical identity	 ?	Plato's cave allegory (citation!!!); problem: metaphysical	
Identity image	 ?	The image of the identity (e.g. corporate image, brand image); problem: self-perception and image	
Fluid identity	 ?	Identity changes over time, in different relations and in social embeddedness; diffuse, boundaries unclear like Kuhn's paradigms; size, members, relative	
Morphing identity	 ?	Identity changes over time, in different relations and in social embeddedness into another form	

Figure 20: Contemplative visualization regarding 'identity', part 2

10.4.8 Contemplative visual model: Inditation balance

The following contemplative visualization was crafted with Adobe Illustrator® showing the ‘inditation balance’ (p. 247) and an adaptation of Glasl’s nine stages.

Visual model of the Inditation Balance

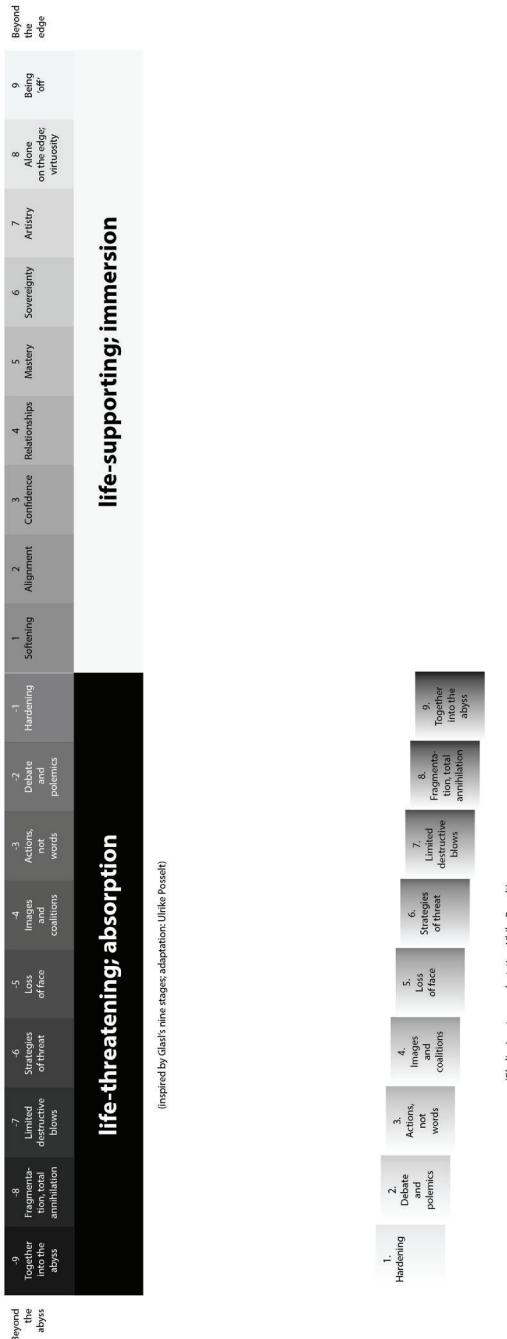


Figure 21: Contemplative visualization of the inditation balance; below: adaptation of Glasl’s nine stages of conflict escalation

10.5 Interviews

10.5.1 Interviews: Informed consent form

This page shows the 'Informed consent form' for the interview-partners.

Ulrike Posselt

Informed Consent Form

Title of Project: A Theory to Emerge Flow in Teams
Researcher: Ulrike Posselt, PhD-candidate; University of Gloucestershire, UK

Do you understand that I have asked you to participate in a research study?

- Yes
- No

Have you received and read a copy of the attached information letter?

- Yes
- No

Do you understand the benefits and risks involved in taking part in this research study?

- Yes
- No

Do you understand that you are free to contact my supervisor and/or me to take the opportunity to ask questions and discuss this study?

- Yes
- No

Do you understand that you free to refuse participation, or to withdraw from the study at any time, without consequence, and that your information will be withdrawn at your request?

- Yes
- No

Do you understand that I will keep your data confidential?

- Yes
- No

Do you understand who will have access to your information?

- Yes
- No

Would you like to receive an exemplar of the thesis when it gets published?

- Yes
- No

I wish to take part in this study:

Printed Name:

Signature:

Date:

Preferred Contact number:

Email:

10.5.2 Interviews: Example of the interview questions

Interview questions (semi-structured), page 1 of 2; interviews, p. 56:

Ulrike Posselt

Interview Questions

Thank you for your agreement to this interview.
It should take an hour, and please be prepared for longer (just in case).

1. Questions regarding background and experience with flow

- a. I am inviting you to give me some information about your personal and professional background. What would you like to share?
- b. Please describe your expertise and your area of work.
- c. Would you mind telling me about your work with open groups and teams in organizations?
- d. Do you have any clarifying questions regarding flow experience?
- e. What is flow in your understanding?
- f. Have you ever recognized flow experience individually, in a group, or a team?
- g. If so, could you please describe your experience
 - i. alone,
 - ii. as part of a group,
 - iii. as a part of a team? (e.g., is there a difference between a group and a team for you?)
- h. What do you enjoy more? Individual flow or flow in groups/teams?
- i. How do you know when flow is there?
- j. What do you think where flow might be located?
- l. individual, II. group, III. team?

2. The organizational setting

- a. The spatial setting:
 - i. in 'your' space?
 - ii. in 'neutral space' (such as a seminar hotel) rented by you or by your client?
 - iii. in the space of your client?
 - iv. in an online setting?
- b. The participants
 - i. 1:1 (e.g. by working with one person at a time)
 - ii. With open groups
 1. What size do your open groups approximately have (from x to y people)?
 - iii. With employees of organizations (closed groups)
 1. What size do your closed groups approximately have (from x to y people)?
 2. Are they on one or different hierarchical levels in the organization?
 - iv. With teams of organizations
 1. What size do these teams have (from x to y people)?
- c. In any other setting not mentioned here?

3. Specific questions regarding experiences with individuals, groups and teams

- a. What do you consider important to emerge flow?
- b. What are your experiences regarding your work in person and your work online regarding flow experience?
- c. Which conditions, skills, or abilities do you consider important for the group or team members to have a 'good' group or team?

Interview-questions (semi-structured), page 2 of 2:

Ulrike Posselt

- d. What conditions, skills, or abilities do you consider as harmful to groups or teams in organizations?
- e. Would you consider flow to be harmful to an individual, a group, a team, or an organization?
- f. Do you think all members of a group or team are in flow or some people or one? Please describe your experiences here.
- g. What would be important in order to emerge flow in a team?
- h. Do you think there are different phases of your work with the group or team in order to emerge flow? If so, could you please describe them?
- i. Do you think there are different levels or stages of depth or intensity of flow experience in groups or teams?
 - i. If so, which do you perceive? Could you please describe the levels or stages of depth or intensity of flow experience in groups or teams?
 - ii. Do you think there might be a deepest or lowest state or states/levels of flow?
 - iii. If so, how would you describe these states or stages/levels?
- j. How do the groups or teams in flow make decisions?
 - i. Could you please describe a 'good' decision-making process in a group/team?
 - ii. What might be the criteria for decision-making in a flow group/team?
- k. Do you think it might be important to stop the flow experience in a group or team, and if so, when, why and how would you stop the flow experience in a group or team?

4. Additional comments

- a. Do you have any other information about the flow experience you would like to share?
- b. I am looking for other facilitators working with groups and teams who have experience with flow in groups and teams in organizations. Is there anyone coming to your mind? If so, can I mention your name?

10.5.3 Interviews: Excerpt of a transcribed interview

Page 22 of 36, interview with R. (screenshot) regarding decision-making

surface in the circle, and then sometimes this voice, sometimes to that voice, so that's definitely my experience of a flow that very often happens. And regardless whether people speak or not speak, who speaks, who doesn't speak but an hour and a half will go like this. When it's complete, people go like, oh, my God, what was that?

Interviewer

[01:11:49] And what is the name? How do you spell that? I don't know.

Interview-partner 1

[01:11:52] David Bohm b o h m. He was a physicist and a philosopher. David Bohm, and then he was together with Krishnamurti, actually, they were together. They were there many dialogues between David Bohm and Krishnamurti that are still on YouTube. And they were exploring, you know, how to how to find a way to communicate that transcends this personal and mine reactions. So, there is this kind of a circle dialogue that also sometimes referred to as Bohmian dialogue.

Interviewer

[01:12:35] Ok, thank you. Are you familiar with sociocratic circles?

Interview-partner 1

[01:12:43] Yeah. Yeah, yeah, yeah. I use them often.

Interviewer

[01:12:48] Is it kind of similar or is it completely different?

Interview-partner 1

[01:12:53] Oh it's as different as it can be. Very, very different. Because the sociocratic circles, they have a goal. You know, either we will make a decision, we will choose the person, we will resolve a conflict. So, there is a goal. And in this kind of a dialogue circle that I was mentioning, it's generative. It's basically there is no goal. We are listening to the centre; we are listening to the circle to see what is the new meaning that wants to emerge. So, it's basically listening attentively to what wants to emerge, you know, to the to the future that is emerging in front of our eyes. So, it's very, very different.

Interviewer

[01:13:44] Yeah, that's an important thing, because usually in organizations you have goals. In open groups, there might evolve something, as you said, in these

10.6 Gemini's result for 'inditation' on 11th April 2024

While I presented a part dealing with 'inditation theory' at a doctoral colloquium of the University of Gloucestershire, a peer typed the title into Gemini, an artificial-intelligence tool. The following copy of the peer's inquiry shows Gemini's results. There is further information in the section 'Method of the Conceptual Redesign of the term 'to indite' (p. 63).

Gemini Anmelden

New Theory: Inditation & Meaning-Making

<https://g.co/gemini/share/c02f7b402e65> Mit Gemini Advanced erstellt • Veröffentlicht: 11. April 2024 um 17:46

I am listening to a woman who is writing a PhD thesis with the proposed title: "Inditation-theory: Making up ideas and composing sense-making and meaningful artefacts through the process of fluency"

This is fascinating! It seems the word "inditation" is likely a unique and specialized term being introduced by the PhD candidate in their thesis. Here's what we can infer and some questions to consider:

Possible Meaning and Interpretation

- **Neologism:** It's probable that "inditation" is a new word (neologism) created specifically for this theory.
- **Derivation:** The word seems potentially related to ideas like "indication" or "ideation". It could imply the process of generating meaning or symbolic representations of ideas.
- **Relation to the Thesis Topic:** The thesis seems to focus on how we generate ideas and create meaningful artifacts (objects, writings, concepts) through a fluid and perhaps intuitive process. "Inditation" might refer to the active process of bringing ideas into form.

Questions to Explore

To better understand the use of "inditation" you'd want to investigate the following within the thesis:

1. **Definition:** Does the researcher explicitly define "inditation" within the thesis? This would be the primary source to understand its intended meaning.
2. **Context:** How is the word used in sentences and passages? Are there examples to illustrate its meaning?
3. **Theoretical Framework:** Does the thesis draw on any existing philosophical or linguistic concepts that might shed light on the term's origins or intended use?

Why Create a New Term?

Academics sometimes coin new terms to:

- **Capture a Unique Concept:** A brand-new word may be needed when existing language falls short of describing a specific idea or phenomenon the researcher has identified.
- **Establish Terminology:** Creating specialized terms can help define a new field of study or a unique theoretical approach.

It would be very interesting to read more about this thesis and its proposed "inditation-theory." Please let me know if you have further information or insights!

[Datenschutzerklärung von Google](#) | [Google-Nutzungsbedingungen](#) | [Datenschutz & Gemini-Apps](#) | [Zusatzbedingungen für Generative AI](#)

Anmelden

Gemini zeigt möglicherweise fehlerhafte Informationen an, z. B. zu Personen. Überprüfe daher die Antworten.