



TINTENSTROM - Theater in the Hidden

EDITION 3 – Culture of Change



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Dear Reader,

my apologies. As English is not my original language I know that this Booklet definitely needs lecturing. So far I can only offer this raw version and hope it serves you well in guiding you into this game adventure.

For reasons of better readability, gendered spelling is not used. TINTENSTROM values all gender assignments and primarily addresses people, not gender.

TINTENSTROM, germ. Stream of Ink.

May playfulness spill into the world like the stream of ink which created these cards.

TINTENSTROM Edition 1 'Gnothi Seauton - Recognize Yourself', with 48 cards, and Edition 2 'Leela - Game of Life', its expansion with 78 cards, have been created to date. These two editions have the subtitle 'Theater in Hidden' and use the invisible inner dimension of human life as a playing field. They combine an uplifting story in which people recognize themselves with an invitation to embody what they recognize in order to experience it directly. In this way, the cards support self-reflection and show ways out of entanglements towards the natural state as it was originally created.

Edition 3 'Culture of Change' aims to go one step further and expand the possibilities of the game. The fundamental theme is processes of change - how do you move from the old, which no longer supports you, to the new, which you don't yet know? The culture of change continues along the path of the game by inviting you to play even more with real life circumstances. It uses fantasy elements such as different role characters, the power of imagination and the dynamics of a creative process to grow beyond the often problematic reality.

The culture of change is already being used in workshop or therapy settings in which specific changes to a certain challenge are desired. For example, an Austrian youth work organization has already used the power of play to re-establish better contact between caregivers and with young people in the post-pandemic period, with the play phase developing over several months in various workshops.



In therapy, play is mainly effective in the psychosomatic field, where it supports the necessary change processes in people whose problematic reality has already developed physical or psychological symptoms. Day workshops are already having a positive effect here.

TINTENSTROM Edition 3 - Culture of Change is structured in such a way that it is generally available for change processes, i.e. in the individual as well as the collective stage, wherever change is needed, whereby the planned TINTENSTROM Edition 4 'The Game of Change' is specifically designed for certain challenges in adult education and is used as a funded EU project.

The culture of change is not a game to pass the time, it is a tool for change and the more you familiarize yourself with the process of change and engage with it, the better the results.

INTRODUCTION

'When one takes a trip, one can tell a tale.'

Popular saying

'It is advisable to follow what is laid out in one and manifest that to find out more about oneself and coexistence with society.'

David Bowie

In numerous stories, myths and films, the characters leave familiar terrain, become entangled in adventures, survive them and finally reach a happy ending.

Most of the time, even before the adventure begins, these characters have already grown tired of their usual lives; they still have to maintain them for some reason, but something essential seems to be missing. In short, they are not happy at the beginning of the adventure journey.

Since life is generous in distributing surprising twists, the events soon involve the hero in his personal quest, in which, moreover, there is collective value to be gained. But the adventure that exists is not just burden, danger and effort, it contains in the traversal of the tasks the possibility of transformation. In the direct experience as part of the action, one grows beyond oneself and experiences oneself more truly, as if one had received an upgrade.



In the cinemas, highly developed technology is used to advertise that the viewer will soon be able to be part of the action himself. There seems to be an increasing need in the viewer to be part of the heroine's journey. This need arises from the somewhat unfortunate starting position that many share with the hero figure. Mere survival is not enough. Surely there must be something more? The longing for real life reaches out to you. The possibility of transformation beckons, perhaps the happy ending awaits you in the next level?

Well, the adventure is already here, it is entitled 'Quite normal life in times of crisis'. At the latest since the beginning of the pandemic, followed by wars, inflation and the devastating consequences of turbo-capitalism, normal survival is becoming more and more challenging, mere passive participation is becoming increasingly unbearable. It is time for personal and collective change. The 'Culture of Change' offers the participant a playful transition from spectator to actor. In it, the participants embark on a personal quest by means of staging and this own motive found therein connects with the collective objective of the group with which one finds oneself on the adventure journey.

In this way, the culture of change is dedicated above all to the human quest for happiness, for the happy ending.

CULTURE OF CHANGE

In view of the current crises and the simultaneous efforts towards a world worth living in for our descendants, it is obvious that we are already in a process of change. For example, if we follow the phenomenon of climate change to its root, it lies - according to Professor Báýò Akómoláfé - in the alienation of the individual from himself, from others and from his environment. Thus, the beginning of crises is the moment when one abandons oneself. According to Báýò Akómoláfé, there is little point in repairing something here and there on the outside if one does not also address this root at the same time.



One of them names modern trauma research (Dr. Gabor Maté 'The Wisdom of Trauma' Movie Broadcast and Talk Series with experts in the field of Trauma like Peter A. Levine, Bessel van der Kolk, Stephen W. Purges and others. Oct. 4-10, 21), pointing out that we all have an underlying primal wound that dictates behavior unconsciously - from the hidden. Watching the passers-by in everyday life, the phenomenon of separation becomes vivid. It is clearly expressed in movements and behavior. Even the faces seem to have adapted to an invisible wall in front of the eyes.

If the psychological feeling of separation and the resulting attitude of being a lone fighter in a hostile world is the cause of the crises, then connectedness can heal. The good news is the possibility of transformation, not back to the way it was before, but to the next level, to where it is better than before. A consciously experienced crisis provides the transformation necessary for change. At the end of this crisis, right after it, being wide awake permeates things again.

The 'culture of change' prepares this wide awake ground. It stokes the embers of this imagination and transformation in togetherness with the means of art, with stories, productions and rituals. 'Since imagination, the power of Ein-Bildung, makes people see the possible as part of the real, it is the prerequisite and the shaping element of culture per se.'

Hans Geisslinger

'Art has increasingly become a place of direct experience, in that one is not merely a consumer of something that lies outside oneself, but in which one experiences oneself more deeply. Art - like the heart - is an organ of transformation. We can live a full, whole and happy life. There is no one who would have taken it away from us and no one who would have to confirm that it is here again. The only thing that keeps us from living our happiness is the belief that it is not here and we arrange ourselves as best we can in its absence, in the vague hope that one day we will find it again. However, happiness not lived is the cause of psychological and physical suffering.

The culture of change starts here and supports people in no longer being unconsciously dictated by the effects of trauma and in discovering the first buds of lost happiness. This personal motivation has a direct impact on collective behavior, i.e. on cultural values and awareness of sustainable development, consumer behavior and lifestyle. If the individual consciously continues on his or her



own path, leaving behind a loss of meaning and motivation, he or she naturally turns to environmentally friendly approaches.

In a trauma-informed society, the individual has the opportunity to find his way back to the unharmed value of creation within himself and thus to treat himself and the environment differently. Otto Scharmer: The ability to see an opening space of possibility in the moment of the breaking up of the old structures, to get involved in it, to dive in, to let go, to let it come and then to condense the new impulse and bring it into the world, is perhaps the most important key discipline of our time.

The goal of the culture of change is to open such a space of possibility within which new attitudes and behaviors can be tried out.

CHANGE

'You must live yourself the change you hope to effect in your environment'.

Mahatma Gandhi

Life means change. Evolution has always progressed, not in spite of omnipresent obstacles, but because of and through them. Obstacles are a natural part of the unfolding of life. Yet there is surprisingly little willingness in man to accept the evolutionary necessity of this change.

Therefore, it is necessary to get to the bottom of the phenomenon of change. What causes people to change? Recognizing the deeper core of change processes is a prerequisite for making change sustainable.

The process of change means leaving the place where one already feels too secure and taking the step into the unknown.

Economist W. Brian Arthur holds that 'all great discoveries emerge from an inner journey.' Against this background, Otto Scharmer suggests that the key to finding a way to deal with the multiple crises of our time is to relearn together the capacity for creative action. 'The ability to do this is based on the radical view of the potential in our common ability to listen, as Martin Buber put it, 'to that which



is becoming of itself,' 'the way of being in the world,' in order to then bring it into realization 'as it wants to be realized.'"

Peter M. Senge MIT Sloan School of Management

Only when the individual senses that something rings true for him*her personally and thus gets a taste of the 'way of the being in the world' - senses its attainability and hears its call - does such an experience anchor itself in the human system. Something in one remembers again and again, commitment grows and lets the seed of change ripen. The maturation of the longing for change in the individual is a fragile process which needs nourishment and support, because the conditioned ignorance of large parts of society towards change has a strong influence.

Many probably already know the phenomenon, when you have gained something in a workshop, retreat, rehab, etc., there is also the fear that you might lose it again. The return to everyday life is often the touchstone where many fail. The culture of change wants to make a broadly effective contribution by sowing and nurturing change through play. The adventure creates the feeling of participating in something incredible and significant. Such experiences anchor themselves lastingly in the human system.

Hans Geißlinger and Stefan Raab write in their book 'Strategische Inszenierungen': People do not change by lecturing and discussing facts. They learn by actively producing knowledge from their experiences in the world. Sustainability happens precisely where people do not just passively see or hear, but act and experience. What usually falls by the wayside in seminar and conference rooms is the active mobilization of participants, the ignition of passion and emotion, the experience of effort and confrontation with the resistances of reality.

A core part of the culture of change is this 'inner journey' from which change emerges and this inner journey begins in the participants' own physical, being direct presence. We leave the realm of mental concepts and replace it with the feeling of 'I am' or 'I am here' as the basis of all activities and tasks. The connection to the experience of one's own existence is the starting point of direct experience. Only through this everything gets further power and reality. If this presence is present, one is never lost.



Also the concept of presencing which Otto Scharmer calls the turning point in his U theory means a perceiving from the source place of the 'I am'. Here at the source - in the presence of the authentic self - the really new, fresh intuitive knowledge arises. Based on the feeling of conscious presence, the personal journey in the game of change begins. Trust in one's own observations in one's own perceptions is the constant reference point in the further development of the game process.

GAME PROCEDURE

The structure of the game progresses differently depending on the field of application, yet certain constant elements have become established.

The game progression is presented here in a core version, which can be creatively adapted for the situation at hand.

CORE ELEMENTS

Topic

The group of participants elicits a theme, e.g. The rekindling of the spirit in the organization, or a necessary change into the new era, etc.

Usually there is already a theme - some kind of problem or redefinition of an organization - which forms the starting point of the enactments.

Game masters

One person or even a team takes the lead. They provide a framework - an idea that is given to the participants as orientation.

The game leader oversee the process and, if necessary, give impulses.

Toolbox

- 78 TINTENSTROM playing cards, consisting of equal numbers of role cards, action cards and principle cards.



- This workbook consists of theoretical information on the background to the game, the game elements and practical exercises that help you to immerse yourself in roles, overcome blockages, etc.

Stories and enactments

Participants develop stories from their roles. In a joint process, the stories are collected, poured into the framework of the staging - which is given by the game master -, first storylines are developed, teams are formed and tasks are distributed. The participants continue to develop the stories in the productions on their own. As adventurous as the productions may sound, the main point is that the participants perceive together across borders. This prepares the best ground for the emergence of the new.

Event

The final point of the staging is usually a jointly created product, such as a symbol, a celebration, a performance, etc.

At the end of the staging, the phase of evaluation begins. How can the found elements and gains from the game be put into a sustainable - serving the organization - form? How can the key findings be embedded in a supportive institutional infrastructure so that the momentum of the new can continue to develop?

The culture of change makes the connection from play to real-world problems. The culture of change is rarely done in all its complexity. Most often, one picks out the building blocks that are appropriate for the task at hand and combines them.

TOOLBOX

The interactive card game

'What are the inner sources from which individuals or groups become effective when they perceive, communicate and act?'

C. Otto Scharmer



Bill O'Brien, former CEO of Hanover Insurance Group shared that his greatest insight after many years of change management and organization-wide corporate change was that the success of an intervention depends on the inner state of the intervener. Individual or social processes occur in relatively identical ways at the visible level. Thus, various activities - e.g. listening - hardly differ on the visible level, whereas they can produce radically different results on the hidden inner dimension. (Someone is merely listening out of habit, empathic, or present to the highest future possibility.) This inner dimension may not be easy or immediately understandable, but it is the lever for real change.

Where do our actions come from? Where does our attention come from? Otto Scharmer refers to the fact that we cannot initially see these source locations as a blind spot. The blind spot can be perceived and labeled at all levels of today's social systems. On each of these levels, we encounter challenges that can no longer be answered with the usual approaches. What is at stake is to pause. To pause. And then to broaden and deepen our attention. We need to learn to stand in front of the 'blank canvas' - to open up to intuition.

The interactive card game TINTENSTROM makes this omnipresent hidden reality visible. The subtitle 'theater in hiding' alludes to the fact that life is a theater, in that we are already playing our roles to inimitable perfection. This theater plays in the invisible dimension of the individual or collective social process. The card game tries to illuminate this hidden dimension of the process that each of us has to deal with in our daily life, whether consciously or not.

In this unconscious dimension lie dormant behaviors that have lost their original constructive approach and are now rather inhibiting, but also hidden abilities and forces that can hardly be guessed at yet, but are already waiting to be discovered. Reality as seen by Heidegger is not a 'thing' but a process of becoming, of coming into the world, of stepping from hiddenness into unhiddenness, into the open clearing of being.



Otto Scharmer in conversation with Master Nan, a Confucian Buddhist Daoist teacher and innovator in China: The blind spot - this hidden reality - that hinders our development as a society is that we do not see the process by which we ourselves produce social reality together.

From a structural perspective, this social hidden reality is reflected in a lack of meeting and perception spaces where actors learn to see, develop and realize future possibilities across institutional and sectoral boundaries. The interactive culture of change offers precisely these spaces for encounter and perception.

The effective forces of the culture of change are best revealed when one not only understands it, but also lives into it. That is why the interactive card game is also a role-playing game. The playing cards represent different roles and aspects of a person like being a child, following one's star, distraction, courage, doubt etc., just roles and aspects that people go through in their everyday life anyway, they thematize the 'inner constitution' so to speak. While this inner constitution, like a hidden theater, often takes place unconsciously and seriously in real life, it is play in the culture of change.

Each of the 78 cards creates a pull in which one finds meaning for oneself, provided one accepts the invitation of the adventure. If one affirms the game by fully engaging, one begins to create one's own reality and affirms the new space one has found for oneself.

Role play

Participants are invited to choose or intuitively draw a role card, to immerse themselves fully in the roles and embody them, to 'walk in the shoes of the role', to study the behaviors of each role: How does she move? What would she like to eat? Who do they meet? The recommendation is to approach the game tasks like an actor, as if you were convincing an imaginary or real audience, because only then the game comes alive.

The more you get involved in the game, the more you get. Otto Scharmer: You get involved on the basis of a deeper process, and this draws the participants into an emerging future and allows them to act from this other state, rather than merely reflecting and recalling past experiences.



Once a group manages to move into this zone of creative action, the second time is immediately easier. It is as if an invisible but lasting common bond or imprint has been created. When such a change in the social field occurs, it usually entails a number of characteristics: an increase in individual energy, a heightening of attention, a deepening of authenticity and presence, a clearer understanding of direction, and above-average professional and personal results and achievements.

After drawing a role card, the task is to make a connection between the role and one's own reality. For example, the card 'Local/Guest' can be interpreted in different ways. It can refer to a local aspect, to a relationship aspect or to an inner quality. Someone can be either 'at home' or a guest in his*her country as well as in a partnership or in his*her 'man*woman-ness'. For each card there is the possibility to see it according to one's own situation.

After the introduction to the roles, we move on to the Story Quest. It is about developing a story in connection with the role. The deck of cards accompanies this process.

The participants can gradually draw as many principle cards or action cards as it takes to develop the story. From the roles, the participants find their stories, which are made tangible through the staging in relation to the topics at hand.

The workbook

Descriptions of the cards

Knowledge of how to introduce players to the respective roles

Simple exercises from theater pedagogy lead even non-professionals to immerse themselves in the material in a playful way.

Knowledge of how to promote contact with creative power

It is not we who are creative, it is the vitality within us. Life is creative. It loves to live, to explore its own possibilities and uses us to experience itself. We are tools through which life expresses itself, knows itself, and through which it drives its own evolution.



As a creative person, we deal with living things. Art is the playground of reality.

The occupation with art makes alive. If the creative person is connected with his task, if he has decided to devote himself to it completely, this is the signal for the muses to go into action. The whispers of the muses have always inspired the extraordinary.

Peter Senge: 'I think there is a deeper force that dominates here, and has to do with this ability to live in the world you want to create ... If you know what you want to create, then to some degree you can live in that place in your own consciousness. There is no stronger force than to act from that kind of knowing, from that kind of intention.'

Certain principles help immerse you in the flow of creativity:

- Presence
- Joy. Joy is one of those very simple yet amazingly powerful things that lead directly into the living creative process. If you discover a small trace of joy, e.g. a certain liking of the activity you are engaged in, and follow this trace, you already feel a change that you could never bring about through the mental realm of ideas, opinions and concepts.
- Integration. If we practice the principle of integration, we bring the separate parts of the process back to the whole.
- Beauty. In amazement and in the conscious perception of beauty we discover the sources of power we need to move from mere survival to real life.
- Intuition. Albert Einstein: 'I think 99 times and find nothing. I stop thinking, swim in silence, and the truth comes to me.'

'The ideal would be to see science from the perspective of the artist and art from the perspective of life.'

Friedrich Nietzsche

Everyday perception of our reality is based on refutable assumptions. The assumption of how time passes, for example, is replaced on closer inspection by the perception that old things disappear and new things appear. This process of extinction and creation dissolves the familiar concept of time. We know that there is no temperature, at most a stirred up movement of molecules and atoms. Even if



we look at logic more closely, we see that it is a man-made tool for human standards. As soon as you change this perspective and switch to the molecular level, for example, different laws apply (Francis Lucille 'Going to the Heart of Inquiry: What We Can Be Absolutely Certain Of' <https://youtu.be/LBvHvugXwu8>).

Even the findings of modern science only minimally expand this extremely limited perception of our reality. To actually approach the grandeur of existence, we need art.

Already 2300 years ago, Aristotle, arguably the greatest pioneer and innovator of Western thought, wrote in Volume VI of his Nicomachean Ethics that there are five different ways or faculties in the human soul to experience truth. Science, art, practical wisdom, theoretical wisdom, and intuition.

Because the emergence of new knowledge or insights is a living process that can neither be controlled nor managed, we need principles that follow its laws. The game uses the intelligence of the oracle as a guide. This creates an intuitive communication in which the individual cards are connected to the stories and productions that follow. When one draws a card, one enters the oracle, which provides unpredictable twists and angles and thus shakes up the functional way of thinking.

If we let ourselves get involved with the oracle, we enter the intelligent universe of intuition, which is rather playful, surprising and often perplexing. Whereby the oracle is not the 'miracle thing', it is only a projection screen. The magic is in the person who recognizes himself in it. The oracle game is not serious, but still offers profound insights. Coincidence? I think not.

Knowledge of how to develop and execute stories and productions.

'A story is in the last instance also what one has to tell so that others know who one is.'

Hans Geisslinger

It is the stories in our heads that make us move out of our comfort zone towards something. Moreover, stories are the social field in which one can meet in an essential way. If one gets involved in the story, one's own motive connects with the collective objective. Stories unfold their effective powers most strongly where they can actually be experienced. In the game of change, people



become involved in stories for a time. They build a world according to their ideas and act in this newly designed alternative reality.

By means of stagings the stories are made experiencable. Stagings offer social theater in which - through their inherent modes of action - transformation happens or at least processes of change are initialized. Stagings allow realities to emerge, intervene in them or transform them. Through staging, one creates direct experiences of things that are otherwise rather abstract and makes them physically tangible. The staging creates a space of experience for inner visual worlds that is extended into the outside. In these experiential spaces, participants learn to take things from the imagination into workable reality.

The process of U Theory is also supportive in developing stories and staging. In the first phases (left side of the U), it requires the ability to pause, that is, to stop habitual patterns so as not to simply fall back on what is already known. After that, it is important to bear with the fact that something new does not happen right away, but to remain in the present, open sensing (presencing). In order to make the emergence of the new - the future in the making - possible, it is inevitable to cultivate the dwelling in silence (the valley of the U). Otherwise one would produce only an original compilation of already existing.

Then (on the right side of the U) begins the phase of emergence, which leads to a moment when the intention and vision that emerged at the lowest point of the U process are condensed and made conscious. Finally, the new is tested, explored and developed in the form of prototypes and then applied and embodied.

It is precisely the process of condensing that demands that what has so far only been sensed and newly found be brought into language (stories) and into the image (productions). The first practical aspect is to present a living idea of the emerging future.

Otto Scharmer emphasizes a new kind of learning, which does not start from the past, but from a future in the making. In the productions, this is exactly what happens; a group realizes a reality in the making and learns from it.



Learning from the future is crucial for innovation. This learning involves intuition. And this learning also includes ambiguity, uncertainty and the willingness to make mistakes. It means opening yourself up and thinking something unthinkable as well as trying something that seems impossible. The enactments are designed so that participants sense their own highest future potential, allow themselves to be drawn into it, and then act from that place - i.e., becoming present to our highest future possibility.

The ability to learn in such a way creates qualitative impact which is necessary for more inclusive and coherent societies, more ecological and equipped for the digital age.

Stagings may well reach large complex dimensions, spanning several months and countries. However, they can also be carried out on a small scale, such as when a person deliberately stages their evening in familiar surroundings in a slightly different way. People are always staging anyway, just think of weddings, funerals or birthday parties. The difference with the strategic stagings of the culture of change is that they are designed as consciously as possible.

Knowledge of how to develop and execute methods of process control from Theory U.

Theory U methodology has enormous capacity to bring about lasting change in social systems that appear to many to be unchangeable. Otto Scharmer believes that when people connect with a deeper source of creativity and knowledge, they leave behind the patterns of the past and enter into their true power center, the power of the authentic self. Theory U describes the process of coming into the world of social reality in U-form:

- Common Intension Formation: discover the common intention and form a common vessel.
 - Common perception: immerse yourself in the places of greatest possibility, and move what you take in your mind and heart.
 - Shared volition: seek a space of shared stillness, and let your inner knowing emerge.
- Collaborative experimentation: Develop prototypes of the new to explore the future in doing.
Collaborative creation: bring the new into the world and perceive and act from the emerging whole.

Knowledge of how to deal with obstacles and blockages.



If we learn to deal constructively with mistakes, they do not mean defeat, but merely indicate that events are taking a different direction.

On the way to the new, one inevitably encounters obstacles and blockages. In creative processes, it is normal to sometimes feel stuck. The process feels blocked and frustration is already waiting for its opportunity. But if the creative person knows that this is a completely natural process, much is already gained.

In the case of simple blockages - when one does not know what to do or feels stuck, it is advisable to put oneself in a so-called 'semi-automatic' state - such as taking a short walk, or engaging in some other activity that is not very demanding. These activities prepare the best conditions for the solution of the problem at hand, which is already being delivered by the muses. According to Otto Scharmer, we are mainly dealing with three blockages:

- The voice of judgment. Here one judges already about something, even before one has got to know it.
- The voice of cynicism. Cynicism is all forms of emotional actions that lead to a distancing from the current situation.
- The voice of fear. Fear prevents us from letting go of what we have and are.

The future in the making can only begin to take shape and become future when we can overcome the fear of stepping into the unknown. These voices are legitimate but dysfunctional when it comes to accessing the source place of the authentic self and the sources of creative quality.

Another common obstacle is misunderstood perfectionism. The perfect dream of how things should be and how one should be stubbornly persists in people's minds. On the one hand, this idea of perfection causes a kind of paralysis, because you would not be able to fulfill that anyway, or the desire to finally be right, not to have or make mistakes, makes something dogged, taking oneself very important, which soon loses all humor ...



We have to make the experiences we are here for and we have to make mistakes to find out what is really for us and what is not. To follow what we really want, we must be allowed to make mistakes, otherwise we would never dare, we would be too afraid to do something wrong ...

THE PLAYING CARDS

Action cards

They denote actions that you are asked to take in the game, to change the dynamics and open new perspectives.

Principle cards

The culture of change is a change management process. It is essentially about guiding people from the old, which no longer carries, to an adequate new, which one does not yet know. In this process of change, certain principles have proven to be helpful in overcoming challenges.

There are 26 cards dedicated to these principles, which can also be used as action cards. For example, the principle 'Here and Now' serves both a better understanding of the situation at hand, but is even more effective when it is directly experienced through an action - such as one's own conscious presence in the here and now.

Space cards

The nine golden cards in the game, in addition to their function as principle or role cards, are also space cards. The spaces they represent create conditions for the development of the game.

The nine spaces: Ritual, Freedom and Restriction, Child, Spaciousness, Silence, Here and now, Openness, Surrender, Ma

Role cards

A central element of the productions are different roles that the participants take on for the duration of the game.



ACTION CARDS

Action: ATTENDING TO THE WHOLE

We are magically drawn to the whole. Something within us answers its call and moves inexorably toward it ... Listen to this call within you and follow the impulses that answer it, even if they do not make sense ...

Turning towards the whole is first about giving up the belief that something could be missing. As long as one lives in the feeling of lack, one cannot recognize the whole ...

Insofar as one believes that one needs something that is not there, one separates this very thing from the whole. The whole is the whole is the whole and nothing can be missing from it. It is a matter of opening oneself to the fact that everything is already here and awaits one ...

We are naturally attracted to the whole, because just when you realize that everything is already here, a feeling of happiness sets in. The whole thing makes so happy that you hardly want to move a fingertip, just not to disturb it ...

Action: ATTENTIVENESS

Mindfulness is like a magic wand, whatever you point it at comes alive. All beings love to receive mindfulness ...

Let the sun of mindfulness shine on the situation at hand. Everything is allowed to be as it is. Your task is only to notice it ...

The task is to be here, with everything that is there with kind mindfulness. Kind mindfulness, however, is not found in conditioned thinking or in the personality that emerges from it ...

It is the conscious being in the background of things. This being perceives and can't help but perceive value-free, so it is basically friendly. If the personality becomes quiet, it is able to direct this intelligent listening ...



With this, a great piece of freedom is gained, because the personality can only reactively respond to the problems of the world, which also makes it a prisoner of them again and again. In harmony with friendly mindfulness, it is free ...

Action: ATTRACTION TO, DISINTEREST IN, OR AVERSION TO

Why do you find something attractive? Something that attracts you almost like a physical pull? And why does something repel you or leave you cold? Find out what attracts you, repels you, or doesn't interest you at all, and what does that have to do with you? Take what most clearly concerns you ...

The point is to get a handle on the contradictions. Suppose one is attracted to pleasure, disinterested in work, and has an aversion to war ...

Suppose one lives on a planet full of contradictions. There is war and deep peace at the same time. At the same moment heads are cut off, while bliss outshines everything ...

Suppose one is able to hold these contradictions in one's heart. Let's further suppose that one causally has something to do with what attracts one. Therein could lie a gift that is most needed in the very place that one has aversion to ...

Action: BALANCE

In the balance of the body, the plumb line finds its way into the depths. Find your center and feel your inner plumb line until it becomes still ... It is about being here and this being here becomes deeper and deeper until the plumb line stands absolutely still, in the middle of the mystery ...

The feeling of 'I am' is the first outpost of being. The simple being here in the body and with the feeling of 'I am' is like the axis on the beam of a balance. In the balance unite all the moments in which one has ever been consciously present, from childhood ...



If the scale tilts to the right, to what comes after the feeling of 'I am', conditioning begins e.g. 'I am Herbert, married, car mechanic etc. after the 'I am' comes the whole life of a human personality in the light of the world ...

If it leans to the left to what comes before the 'I am', one is in the realm of being. Conscious presence in it is like the foghorn of a huge ship crossing murky waters. From then on, the paths open in the sunlight ...

Action: BOUNDARIES

It is an interesting experiment to consciously find out where one's own boundaries run ... How much closeness or distance is appropriate for the situation at hand?

How much protection do you really need? Personal boundaries are a form of protection. If they are not sufficiently present, one is not able to put a stop to the forces of the world when it is necessary ...

If the personal boundaries are unconsciously active, one may protect oneself even in situations where it is not only unnecessary, but even hinders one's own growth ...

If one feels oneself well, is aware of one's own presence physically and mentally, dealing with personal boundaries also happens naturally. Then a 'no' is just as right and good for the heart as a 'yes' ...

Action: CHAOS, FLOW AND IMPULSE

You cannot bring order into a chaotic reality. In the chaos of possibilities, find what you love to dance with and forget about time ... Our own nature naturally brings us into a flow, following our impulses without thinking about them. That which attracts us is the right thing ...

"All in all, chaos is like normal life, only faster."

John Britton

"Find a way to express what moves you."

Mihaly Csikszentmihalyi



Reality is chaotic. There are often too many impressions at once. You can't structure or control them, but you can find flow in the chaos. The next best wave from chaos that would bring you joy is already inviting you. We are rarely happier than when we are doing something we like

Following the natural impulses is the entrance into flow. To dance with that which just emerges from one's nature. No animal thinks about its actions, but unquestioningly follows the impulses of the moment, from which the flow emerges ...

To be in flow means to be merged in the moment with an activity. The conditioned mind gets out. Time disappears. Every action, movement or thought inevitably follows the previous one, like playing jazz ...

Action: CHOICE

Basically, we all know what would be good for us. Deep in our hearts, we know. Trust your inner voice and make a choice ... We know how to make ourselves happy and what it takes to do so. Right decisions are the basis for a successful life ...

We are always shaping our lives. This happens either unconsciously, automatically, from conditioned behavior or consciously as a creative decision. If it happens unconsciously, we are condemned to repeat old patterns which has a negative effect on our quality of life ...

If we choose our behavior and thus make conscious decisions to fulfill our basic needs, a happy life unfolds. Instead of being victims of circumstances, we are creators of our worlds ...

If we make the wrong choices - simply out of habit - or because it just seems like the easiest thing to do, we would get stuck. Right choices support us to go for what we know deep inside to be true ...



Action: CREATIVITY

Creativity is a place of transformation. In it, the things of the world are transformed. Raw things are refined, lead becomes gold ... Are you shaping your life consciously or unconsciously right now? Is the light on or off? Shape the respective situation in which you find yourself consciously ...

Creativity is direct experience. When you engage in a creative process, you are part of its magic. You suddenly know what is needed without knowing how you know it. You put all your trust in the intelligence of the moment ...

It doesn't require any special talents or skills. It is simply a matter of refusing the harsh commands of performance thinking and insecurity, and feeling your own presence as best you can. And at best to perceive a trace of joy, love or gentleness within oneself. A little bit of it is enough to make the air crackle and to pick up the trail ...

People who consistently deal with creativity mature in it and their possibilities grow like the annual rings of a tree. They grow organically in proportion to how deeply they have learned to see and how open they are to the flow of inspiration. Creativity is not something you can do by yourself, it is a blessing of aliveness ...

Action: CURIOSITY

Be like a beginner, like a child standing alone for the first time in front of an entrance into an unknown forest ... At first, the entrance seems dark among the bushes. But after initial hesitation you give in to curiosity ...

There is still so much undiscovered, out there and in there! Imagine that this is the first day of the world. It has suddenly appeared, very fresh, still damp from the morning dew without a past. You hear the voices and sounds ringing out for the first time, see the faces and the dance of the leaves in the wind as never before ...



There are real existing mental, energetic, spiritual worlds, in which communication and orientation is possible. You know the entrance through your own body, you have the key of 'I am' in your hand and you stand excitedly in front of the unknown ...

It's as if the mysteries of the world don't want to show themselves in any other way than through someone who is all here in her*his body and her*his spirit. The way the new morning gives off its fragrance reminds the curious of how it presents its own gift to the world ...

Action: DO YOUR WORK

Do your work! Get to grips with it, get to know it, put it to the test, take a chance on it ... If it is sufficiently tested, bring it into the world. Whatever it needs, get to work ...

Whatever it is that interests you, it is worth pursuing. Whatever idea occupies you in the work with it, it becomes attackable ...

In the work with it we test it, penetrate it, perhaps fail and find a better way. The work challenges us, spurs us on to try even the seemingly impossible ...

In the work, it goes step by step, from the idea to the development of a prototype to the finished product - which is incorporated with head, heart and hand, to the performance to bring it out into the world ...

Action: EMOTIONAL FLUIDITY

What feeling is there right now? Notice it, get to know it, how does it feel? Accept it and find an expression for it ... It means the ability not to cling to certain feelings, but to allow them and dance with them ...

Knowing your own emotional life consciously and finding a constructive way to deal with it is the key to personal growth. As long as you are a victim of your own feelings, you are going around in circles ...



In accepting and allowing the whole rainbow of the emotional range from sky-high to deathly sad, one allows oneself to be human, because feelings are not personal, they are human ...

If one explores the respective feelings like a scientist and comes to peace with them through direct experience, one is free from the unconscious psychological-reactive patterns that follow them ...

Action: EMPATHY

We can imagine the vast web in which all beings are causally connected ... Empathy is the answer to the inconsistencies in the togetherness. Put yourself in the place of the beings around you. Listen to them ...

It is not even that we are separate beings who can make connections. In truth, we ARE connection. It was the Vietnamese monk Thich Nhat Hanh who coined the term 'interbeing' ...

He was referring to the fact that we cannot really exist separately, we are also the others, we are also the river, the mountain and all beings. What happens to one part of the whole happens to everything else ...

It would change so much in our society if we could just once experience the connection between all beings. There would be so much more empathy if we could physically feel the connection ...

Action: HUMOR

"Every thing has three sides, one positive, one negative and one comic."

Karl Valentin

Try to discover the funny side of the present situation. If you get too close, it gets serious. The farther the distance, the funnier it becomes ...

When we dare to do great things, but trip over our shoelaces along the way, that's when humor comes into play. If we shoo away the dog 10 times, who doesn't want to get the message that he's not wanted, and he keeps coming clattering along, at some point it just looks funny ...



Humor is certainly one of the most essential forces in the universe. There is a magic power inherent in it. The conditioned mind tends to take things important and serious, it knows irony and sarcasm rather than humor. About the same situation, however, one could also 'laugh from the heart' ...

Laughter disarms and unites. It brings lightness and fresh courage. A situation can be hopeless, but it does not have to be serious. As Karl Valentin said, "One should not take things as tragically as they are."

Action: INTEGRATION

Where you perceive separation, there is also a choice: either you close off and distance yourself or you integrate what is there ... Through integration, a part that was separated comes back to the whole. Scan the present situation and integrate what was separate ...

Integration is one of the most powerful constructive forces of all. The nature of the conditioned mind is based on separation and its desire for security and control is based on the original trauma ...

This wound is the root cause of the psychological feeling of separation. And the feeling of being separate from oneself, from others, from the environment, is responsible for the state of the world ...

It needs nothing so much as connection to be whole and whole again. So the task is to reintegrate what has been separated. Integration is a matter of the heart. It takes mindful presence to identify what has been separated and to open the heart to it ...

Action: INTENTION - CREATING A VISION

In the innermost chamber of the heart it is quiet. The storms of the world do not reach there. In its walls are engraved the old promises ... Take your time, find a vision - like a mirage in the innermost chamber of the heart - and the intention to realize it ...



'When you wish for something, believe that you have already received it and it will be yours.'

Jesus of Nazareth

Intention cuts through distractions and doubts like a sword until one feels one's ground again, until one's vision is cleared and onward until the world reveals its mystery. Intention brings one back home ...

It's like walking on the road of moonlight over the sea and not letting yourself be distracted, neither by memories nor by desires, as if you finally muster the strength to entrust yourself completely to your* star, to no longer lose it from your mind ...

It is necessary to manifest, not just to wish for one's own vision, but to live it as if it were already real. To live completely into it, to feel how it feels, how the presence of the body changes, because the vision already exists only not yet in the physical realm ...

Action: LETTING GO AND LETTING COME

"Letting go. Letting yourself flow is the only way to be."

Ane Brun

It takes courage to trust yourself to the flow of life. And it also takes a certain curiosity to move from the driver's seat to the passenger seat, to give up control and let yourself be surprised. Again and again mental tension builds up, wanting to save something or having to get it together. Things may then happen the way we wanted them to, yet the elegance, the connection is missing ...

It needs the moment of letting go and experiencing how something steps out of the cage, loosened and alive, as if by itself joins the flow of things ...

If we let go, we experience the magic of our self. How it dips the brush into the paint or eats ice cream, how it trembles, how it dances and loves and dreams ...



Action: LEVELS

Almost every video game is based on the system of different levels in which the player navigates ... Find out which level you are on, which one is attractive next and how to change it ...

A human life has innumerable levels. The most superficial is that of the ego, which consists only of accumulation or defense. Life itself and the experiences we have lead us to ever deeper or higher levels ...

Different cultures have created models to categorize the different levels since the beginning of time. For example, the Sufi life force model distinguishes five primary levels, which also have neurological equivalents ...

It says that man consists of material, emotional, animal, human and spiritual levels. If you recognize the level of the game you are in and can solve the task at hand in it, you can move on to the next level ...

Action: MOVEMENT AND STILLNESS

Movement arises from stillness and flows into stillness. In between, there is an arc of direct experience ... Observe yourself. Be a witness to your movement and let it guide you instead of controlling it. Pay attention to the stillness ...

Movement happens by itself. An impulse arises in the life stream and movement follows. Shortly after, the mind unconsciously signals, 'I did this.' So one thinks that one has caused the movement oneself ...

But actually impulses and movement are part of flow. Part of attraction and aversion. Part of a much larger movement than one suspects. When a movement has come to an end and no new impulse is in sight, it is still ...



To move and be still. This is the way to integration. One moves towards something and recognizes it in silence. Silence witnesses the step like an ancient magician. Silence chisels a timeless image in your heart so you don't forget ...

Action: OBSERVING - INQUIRY

The royal road to learning, recognizing and growing is to observe and get to the bottom of things through investigation ... Everything is based on something essential and reveals itself to the listener. Investigate what is happening inside and outside like a scientist ...

If one observes the phenomenon of war and traces it back to its root, one will have to realize that war is a logical consequence of what values we live in ourselves and in our society ...

If one is interested in architecture and art, one soon recognizes that buildings are always an expression of a real existing inner force: Parliaments for truth, forums for discussion, temples for love. Just as every significant work of art leads one back to one's own inner reality ...

If one is fascinated by the essence of the woman, one sees the star that dwells in her belly. No matter who or what is in the focus of the friendly, thus value-free investigation, to recognize the essence of things liberates ...

Action: PLAYFULNESS

In play, the course of the world changes. We change, learn, create and have mighty fun doing it! Find the play in the task you are dealing with, even when it becomes challenging and the situation is seemingly serious ...

In Indian culture, the term 'leela' indicates that life is a game. This understanding prevents too serious an approach to the nature of things as well as to one's own nature ...

Homo ludens is a playing and thereby creative human being. We learn best through play. We lose ourselves in creative play in order to emerge from it inwardly refreshed ...



You can play with anything, at any time with the words you write or the steps you take. Either you do something for a specific result, that is, as a means to an end, or you play with it because it's cool ...

Action: RELAXATION

There are few things as relaxing as just being here, confident in being part of the certainty of a greater whole ... Find out in which way you can relax most easily. Keep trying until you find it ...

At a certain level of tension it is impossible to feel yourself. You only perceive more mental activity. The deeper the relaxation, the more areas of being human become accessible ...

Relaxation has close links with stillness, trust and letting go. Relaxation is hardly possible when one feels alone and separated from everything and has the urgent feeling of having to get one's life in order ...

Especially in difficult times - when tension increases - it is important to find methods to relax. Because only then the access to intuitive knowledge and its solutions opens up. In relaxation one finds oneself and thus everything else ...

Action: REPETITION

One repeats cycles of suffering and joy. Yin and Yang. When one cycle is at its peak, the seed of the other arises in its midst ... Turn your attention inward, when do you turn in destructive cycles and how do they become constructive?

There is a tendency in man to always repeat the same processes. In the mind, neural pathways are laid out like goat trails. Always the same routine offers a certain security ...

Furthermore, this repetitive behavior serves as a kind of energy saving mode. The effort is known and manageable. Repetition is neither good nor bad in and of itself. However, it has the potential to go either way ...



If one constantly repeats certain conditioned patterns, it leads to unconscious behavior and thus to suffering. However, if you repeat a certain practice that nourishes you in who you really are, the constructive aspect unfolds: the identification is strengthened in the new ...

Action: SEEING AND BEING SEEN

Take your place on the guard post and look with clear vision at the forces of the world within and without ... To be seen, you must show yourself, but not an ideal, not a wishful thinking, but as you are ...

Suppose you say with all your* conviction: I am here. One says it to oneself, to all those who mean something to one, yes to the stars and the invisible powers ...

Nevertheless, something seems to be missing, something that coincides with the conviction. If the expected agreement is missing, it seems that one cannot take his*her place in the world ...

Suppose one does not need agreement. Suppose one is as free as one allows oneself to be. Free to really see and really be seen, just as you are, in every little detail ...

Action: SENSING

Sensing is an essential basis for a holistic perception. It is a prerequisite for direct experience ... Change your modus operandi, feel the situation you are in instead of thinking about it and rely on your gut feeling ...

Sensing is mindfulness in connection with body awareness. In sensing, a person pays attention to how something is communicating to him/her through senses and body perception. The object of perception can be outside or inside the body ...

Sensing needs some patience. It is helpful to be present and to relate to what is being perceived and then to let the event affect you. In doing so, one can pay attention to bodily experiences such as emotions and affects ...



Furthermore, it can be that the direct experience with the thing to be sensed moves something in one - a mobilized vitality - that seeks some kind of expression. Perhaps one moves in a certain way, wants to write or photograph something about it, etc ...

Action: THE STAR

The intelligence of life leads you to exactly the right place, at exactly the right time, to where you are right now. Into the certainty of being right here ... Follow your star, entrust yourself to its guidance, do not follow doubt or any other force that wants to distract you ...

It is true, we already have everything within us that we need. Life offers us its love again and again and we understand it so hard, we misunderstand it again and again. We don't see behind the mechanics of things, behind the curtains of the conditioned mind

We are clearly being taken care of, like babies on an umbilical cord, and we don't see it. The force that flows through us is not ours. The pumping of the blood like distant drums. The open windows of breath. The scent of the night. None of it is ours ...

The star that guides without judging, so wisely, that waits even for the last one. Hidden in mystery, its glow cooks the hearts. Its sparkle pierces the darkest ignorance. Feel the star as you wander through the stream of events, always trusting the path beneath your feet ...

Action: WHAT IS THE MOST BEAUTIFUL WAY TO GIVE YOUR GIFT?

Everything that makes you, your life journey, with all its wonders and terrors, triumphs and defeats forms a unique pattern in the fabric of life ... Your gift is what really matters to you. What you do is OK, but what you are is a gift ...

Create a collection of significant events from your life. Significant events are those that did not arise out of planned action, but rather fate or desire. They each changed the course of your life's trajectory, or at least set the course for it ...



If you look carefully at the events, a red thread emerges from them, which runs through your life. This red thread is closely connected with the gift that you give to the world ...

Your gift is causally connected to who you are and what brings you joy. Once you've drawn this card, it's about figuring out what is the most beautiful way to give your gift. The greatest gift is already that you are ...

PRINCIPLE CARDS

Principle: ABUNDANCE

We live on a planet of abundance, but often experience scarcity. We have created an economic system that generates scarcity, competition and fear. Pay attention to abundance throughout the duration of the game.

Is the glass half empty or half full? Are we experiencing the world from lack or from fullness? The principle of lack never has enough - at most very briefly, when a goal has just been achieved, but already shortly afterwards something is missing again. The lack wants something and is at the same time afraid not to get it ...

If one leaves the mode of lack and creates from the abundance, one notices on the one hand that one has the choice and on the other hand that from the attitude of giving from the abundance joy and ease arise instead of the fear which accompanies the lack ...

Life gives itself away and wants to continue to give itself away endlessly. We are an intimate part of it. What we need already wants to flow to us from abundance, like spring leaning against a village. This abundance is contagious, it wants to be shared ...



Principle: BEAUTY

Beauty is in the middle of the movement, in the quality of touch. Real beauty does not shy away from the light or the dark. It is in the journey of our life's trajectories, in winning, as in losing. Look out for beauty, it is the meaning of life.

Beauty arises wherever one stands upright and looks. No matter what such a look recognizes, it awakens a deep beauty that amazes ...

The same occurrence that the conditioned mind would reject because it doesn't really understand it is accompanied - in the silent gaze - by beauty ...

Beauty dances around the true reason of things. She is your shield and your sword. Her presence convinces in the second, she transforms and heals ...

Principle: BIRTH

Every moment something new is born. Either you live in the known, in the pigeonholed thinking of yesterday, or you experience the world anew now, as if for the first time. Immerse yourself in the present moment with all your senses. Go all the way to the simplest, to the beginning. You are. Take your first steps from here.

As long as something exists only as an idea, it is still in the prenatal. If you bring it to the world, a cooperation with the world begins. A struggle with material, a confrontation with challenges and triumphs. The journey begins, in which something wants to become itself ...

Something new, something real is making its way. From the very first steps of humanity, it emerges, looks at you, with a look that touches your bones, that seems to recognize you ...

The new comes from the depths of life, with a touch more familiar than anything else, tearing beauty with it, comforting in the wound and wild as it cuts puppet strings of habit and shakes off old armor

...



Principle: CONNECTION - DISCONNECTION

The feeling of being separate is so sufficiently uncomfortable that it drives us into the arms of connection ... We had to lose ourselves in order to consciously experience connection, there where things are eternally old and eternally new at the same time ...

The expulsion from paradise and the parable of the prodigal son are symbols of disconnection. We also know from modern trauma research, the feeling of separation is the most prominent feature of wounding ...

The human situation is closely connected to the theme of an original separation, which is the cause of all suffering and which can be transformed into connectedness through the process of becoming conscious. To regain connectedness means to be consciously present in the respective situation and to do the right thing ...

Because one does not always know exactly what the right thing is, one often needs several attempts. In any case, one immediately recognizes the success of the undertaking: the feeling of separation is accompanied by the loss of vitality, while the feeling of connectedness is imbued with vitality and self-evidence

Principle: CONSCIOUSNESS

Consciousness is always present. It dances perfectly freely in things and discovers itself in all beings ... Consciousness knows no conditions, is eternally old and always new. It spreads its wings and arms in silence ...

In man, the inner kingdom of consciousness is buffeted by the round dance of samsara: distractions, fears, lifelessness, old and new wounds, reactive behavior, unconscious seeking of happiness and security ...

It takes awareness and a certain steadfastness not to fall for the drift of the forces of the world, to stay in the hub of the wheel, centered, until the inner paths show themselves ...



Fortunately, the flickering shadow of the personality is permanently accompanied by its sister of light. She simultaneously experiences what you experience. Her presence reveals the right measure ...

Principle: CONTROL

The desire to feel safe comes from the fear of being at the mercy of such an unpredictable event as life. It is the desire to be able to control the uncontrollable ...

"Courage is the fear that you can stand a minute longer."

General Patton

If one becomes familiar with the fear of the unknown, it loses its power ...

Typically, one tries to avoid having to experience the uncomfortable feeling of fear by controlling it. One thinks that if one controlled a situation or an encounter, one would be safe. One overlooks the fact that fear is a natural state ...

Fear is an alarm signal that is inherent in all living things. Fear begins when one leaves familiar territory, even if one is only thinking of doing so. If one gets to know fear by direct experience, one notices, it is nothing else than high excitement and if one is able to allow this, the longing for security and control decreases visibly ...

The precious - for which the heart longs - is certainly not in a safe area. On the way to oneself it is inevitable to realize that in the end one cannot control anything essential. While all reason cries out for control, the heart trustingly puts one step in front of the other ...

Principle: DEATH

"In a world where death is the hunter, there is no time for regret or doubt. There is only time for choices."

Don Juan Matus

Death has the unpleasant task of pointing out when something has already passed and it's time to move on to new shores.



Each of these playing cards also originates from a death. As long as the machine of the ego is running, nothing really new comes into being. In order to come to the source of the new, the machine must stop. But when it stops, it is like a death, all the images and desires dissolve, the driving force of wanting goes out, the nothingness yawns towards you ...

At the bottom of the ego, death guards the eternal well like a gatekeeper. If one dies before one dies, the nameless gives birth. The new pushes into the world, unfamiliar, unwieldy perhaps and often unrecognized it finds its way like a leaf from the branch ...

With death as a friend, losses are sad or annoying, but in the end they only open new doors. With death as a friend, all paths are open. With death as a friend, life begins ...

Principle: ECSTASY

Ecstasy is a heart dancing with joy and freedom. Within us is the ecstasy of the sun and the foaming crowns of the sea ...

The experiences in the material and mental body are more or less limited. One can form the body by training and the mind by learning, but only the acquaintance with the energetic body leads to realms which are unlimited. We are ecstatic beings at heart ...

The problematic psychological personality, however, has certain conceptions of ecstasy and other states which are outside the usual experience. One believes to suspect what it is, unconsciously assumes that it is not within one's personal reach, and thus blocks it out ...

There, where this person dissolves, ecstasy begins. If one finds something in oneself that goes beyond the limits of the physical body, like beauty, truth, consciousness, love etc. and stays there, the subtle body opens, in which ecstasy already begins to glow and blossom and this is quite within the realm of possibility ...



Principle: FREEDOM AND RESTRICTION

Freedom is to be aware of the forces that limit you and still dance your unique dance ... Freedom of choice means not having to be a victim of anything, but being free to live the experience you want ...

,The only way to deal with an unfree world is to become so absolutely free yourself that your very existence is an act of rebellion.'

Albert Camus

Restrictions are part of conditioning. You carry them with you for so long that you are used to them. You often don't even notice their confining effects, even when they drag you around as if you were tied behind a farting camel ...

If you want to free yourself, you can fight or flee, scream or revolt. You can fight back and make your point. One can maintain one's boundaries and stand up for oneself. But real freedom also means not having to fight against anything. Also the power of conditioning is allowed to form according to its nature before itself ...

Real freedom is not being free from something, but for something. It is about questioning the belief in unfreedom. To the extent that this belief dissolves, the trust in the natural state, which is already free, grows ...

Principle: HERE AND NOW

It is always mainly about being completely here, wherever you are ... This being here deepens in the course of practice and experience to the presence deep in the Mystery ...

Being here can begin with a fleeting contact with oneself with awareness or presence. Any hint of this, however uncertain, is a reminder of who one really is ...

If one could take off the conditioning like a suit, what remains is this sense of 'I am'. As soon as one does not think and does not exert oneself, one is simply present here and now ...



This here and now is a magical place. Life is here and now. It is the most real experience of one's existence and it deepens the more one entrusts oneself to it. Being in the here and now gradually leads one out of the trance of illusory thoughts onto sacred ground ...

Principle: INTUITION

Through intuition the truly new comes into the world. If one wants intuition, it is best to entrust oneself to the whisper of silence ... Intuitive solutions usually include the possibility that something could be even better than you ever imagined ...

Intuitions do not arise from the conditioned mind. The mind works like a synthesizer, creating new combinations from what has already existed, which at most leads to an original idea and is usually driven by a fear everything could get worse ...

An intuitive input is accompanied by a quiet elegance and certainty. Intuition comes from the fullness of the intelligence of life and is characterized by consistency with the big picture. It is accompanied by unimagined possibilities ...

The mind is a quite capable problem-solving machine and usually tries loudly and driven to save a situation. If one wants to open oneself consciously to intuition, it is recommended to ignore the suggestions of the mind and to be as present, silent and listening as possible ...

Principle: JOY

"Joy is not the ecstasy of the moment, but the ardor inherent in being."

Erich Fromm

Find some little thing and try to like it.

The world dies slowly if you use it merely as a means to an end. It comes alive when you follow joy ...

One honors life when one appreciates it. Real joy is not found within the personality, it is a quality of being. One is so accustomed to one's personality that one has forgotten the glow of joy inherent in mere being ...



Personality would like to hold it, to possess it, but like any essential quality, joy eludes such approximation and remains free. Joy invites, every spark of it, however small, leads directly to its source. You can't have joy, but you can be it directly in its home - beyond personality - as if the music of Rossini were rising from the earth up high into dynamically passing clouds ...

Principle: LOVE AND BELONGING

"It's nonsense, says reason. It is what it is, says love. It's foolish, says prudence. It is what it is, says love. It is impossible, says experience. It is what it is, says love."

Erich Fried

Love is always to be found where something or someone is allowed to be as he/she/it is. For the duration of the game, let every detail be as it is.

"After all, everything can be driven by love, like Mark Rothko's colors."

Love is probably the most misused word. Far too often it is confused with wanting something or someone. As soon as even the smallest condition is attached to it, it is already no longer love ...

However, in order to be able to pronounce the word again, a short immersion in its living realm is enough. Already in the beginning of the movement to her, the wishing, wanting and manipulating loosens up and something like having arrived sets in. You fall like snow to the earth ...

As if by themselves the forces of life pull us towards the face of fear or here towards the face of love, with its eyes older than stars, which speaks of deep connection and freedom. A day without love has something lost, no matter how much you have accomplished. To find her is to find you ...

Principle: LUST

Lust lets us enjoy life to the fullest. Lust has a lot to do with being alive ... The more alive you feel, the more present lust is. If the resistance to life melts, lust shows itself ...

'All lust wants eternity. Wants deep, deep eternity.'

Friedrich Nietzsche



In our society, hardly anything is more taboo than lust. In many cultures it is practiced in secret, and distorted versions of it populate the Internet and brothels. People use each other to achieve what they want ...

In tantric cultures we find a rich access to pleasure as a gateway to the highest ecstatic realities a human being is capable of. On this path, pleasure meets feeling, power, love, creative expression, vision, and cosmic connection ...

In this expanded understanding, one experiences pleasure not only with oneself, with one or more partners, but with all of creation. In the warmth of the sun, in the touch of the wind, in everything there is a tangible element of pleasure to be found ...

Principle: MA

Many of us habitually tend to focus our attention on the content of an object or on the words and actions of people ... The Japanese principle 'Ma' reminds us to extend our attention to the space in between, as to the environment and atmosphere ...

I give my body to the wind. In this way I can learn its language.

I give my personality to the space between the stars. So I know how to be everywhere.

I give my memories and everything familiar to silence. So I can finally listen.

I reduce my belongings as best I can. So I can see the abundance around me.

I write my poems in the sun, for art needs no audience.

I live in the space between the words. That's how I can be free.

I prefer to do without understanding. That way, not knowing can be my friend.

I leave lack and scarcity forever. Then I don't have to leave myself

Principle: MAKE MISTAKES

To allow oneself to make mistakes is to allow oneself to be human. Making mistakes frees you from fictional, perfect ideas about yourself and the world and brings juicy forgiveness: it is what it is. So,



make mistakes, get it all wrong, be all wrong, be a walking disaster! It doesn't matter, as often as we fall, we always fall back into love ...

"Fear no mistakes, there are none."

Miles Davis

If one dances, then one staggers already sometimes and if one paints, then that also fluffs. But these 'mistakes' don't have to prevent you from the ecstasy of dancing or the flow of painting. If you get out of sync you just keep going and if it flops, then you integrate that, maybe change the plan, flop some more and see what comes out of it....

We have to have the experiences that we are here for and we have to make mistakes to find out what we really want, what is for us and what is not. If we don't allow ourselves to make mistakes we would never dare to really live ...

This freedom to do what the heart desires and to know you can't do anything wrong, because everything guides us, especially our mistakes ...
guides us, especially our mistakes ...

Principle: NOT KNOWING

Spending life in not-knowing is a radically revolutionary attitude. It breaks the supposed protection of the familiar ... When the old flows out of the cup, space is created for the as yet unknown new, whose freshness pours forth as if from silver springs ...

Not knowing what comes next can be scary. One would rather plan the next steps and try to fill all possible free gaps in advance ...

Not knowing what's coming next is exciting. To avoid it, you build a familiar life full of seemingly calm, safe islands ...



Not knowing what's coming next is absolutely fulfilling. When you no longer have a picture of your life, you witness life fulfilling itself in you ...

Principle: OPENNESS

To be open and available prepares the ground for authentic perception. Presence that is ready is attractive. Life flows into an open heart like water into a well, bringing with it all that is needed.

You'd like to knock on the door of the gods? You'd like some answers? With will alone you can not open the most delicious doors, yes sometimes they close then only the more firmly ...

So what can you do when the strategies of the mind - like manipulation, complaining and threatening - do not help? What remains is a movement of the heart, which has the advantage of being able to do it: Openness means letting life flow in, just when we want to close ourselves off, even when it witnesses inner disaster ...

Showing up in one's openness brings beauty into play. When you show yourself, the gods hold their breath. The secrets of life cannot close themselves to your open heart. They just can't. Nothing is more seductive than an open heart ...

Principle: POWER

To be in one's power means not to be at the mercy of the opposing forces of this world ... A king is able to be the space where these forces meet and to withstand this encounter ...

This card reminds you to live your own full radiance and potential. For now, it is not yet a matter of exercising this power, but merely allowing its presence. To get to know the powerful aspect of one's identity, to play with it, to savor it ...

Life sometimes requires us to be strong, to live the power of our own indestructible presence, so that necessary things can unfold in its safe space. Real power means to stand in its light and to put doubts, shadows and demons in their place ...



Someone who is in his power emerges fully, stands on his*her peak, but does not exalt himself above others. A true king is aware of the vulnerability of all beings, uses power wisely and does not abuse it ...

Principle: RITUAL

In ritual, essentials emerge through enactment in a protected setting ... Through ritual, a story is kept alive ...

Rituals are special spaces. They usually have a fixed beginning, sequence and end, in which one opens oneself for something specific and finds and experiences oneself in expression ...

Rituals are productions with elements of theater, music, body awareness, movement, breath and encounter, in order to live a holistic experience in a direct experience. Rituals are characterized by repetitions of the same process in order to deepen these experiences ...

The ritual is created for an encounter with oneself and others. It is a specially created space, in which the essential can not only show itself, but also a mastery in dealing with it can develop ...

Principle: SILENCE

Silence is the center, the well, the source. Here the world renews itself, solutions emerge and connections are made ... Silence is direct experience, without mental interpretations. It is not the absence of sounds, but the presence, of what is ...

If one lets the sun of attention shine on the field of silence, the harvest begins immediately. The sounds of the world play on the silver sky and one reaps the silent fruits such as gratitude, joy and homecoming ...

Silence is not a mental concept, it is a living entity. As soon as the individual surrenders, he sinks into the silent arms of Being. As soon as it stops the noisy train, it finds its harmony and arrives ...



Silence is the basic living state of the universe, it is intelligent, open and available. It is the birthplace of the ever-creating world. Silence connects the individual with its source, from it emerges the unquestionable, the self-evident, the simple ...

Principle: SPACIOUSNESS

Spaciousness is the space of absolute freedom and possibilities. This space is not obstructed by anything, here nothing is imposed on you ... Wideness is unobstructed space for your growth. Life gives you as much space as you need ...

Vastness is neither a meaningful nor a meaningless space. It is the space with that meaning that you give it. Vastness is a challenge to his*her creativity. Vastness does not offer ready-made plans. It is up to oneself, to one's own capacity, what emerges from it ...

In vastness, one is like a cloud in the sky, moving easily. The destination is where the wind blows it. So it can happen when one is completely satisfied and - for no apparent reason - drifting along ...

And suddenly turns around the axis of the universe, where you are like a new person wearing an eternal robe of stars. And the old person on the other side of the axis, feels the echo of the robe on his shoulders ...

Principle: SURVIVAL

The will to survive is probably the most pronounced life force. It is life itself that wants to live at all costs ... Yet time and again individuals have found something within themselves that eclipses even the will to survive ...

Wanting to survive is the mother of all basic needs. If you believe William Glasser's 'Choice Theory', even basic needs like love and belonging, power, freedom and fun have evolved from the need to survive ...



Even in the nervous system mechanisms are deeply and since the beginning firmly anchored, which serve for the protection of survival. Mechanisms such as death, fight or flight reflexes unwind themselves in case of threat ...

Up to now we as mankind have not succeeded in establishing an ethically higher developed procedure in case of threat. When it comes to bare survival, only a few individuals are granted to have found something greater in themselves ...

Principle: SURPRISE

When you draw this card, prepare for a surprise. Look for unusual omens! If something unusual shows up, don't hesitate. If Peter Pan shows up at your window, follow him ...

The world is always good for surprises! Surprise is the element that cannot be planned. It comes when you least expect it. It is always a good idea to keep yourself open to it ...

Surprises sometimes announce themselves with harbingers. Is something unexpected already happening? Is one ready to follow it, to let it take one into the unplanned? At any moment the wind of fate can turn and no matter what it brings, it is for you ...

Maybe it is a small thing. Or maybe, out of the blue, something big takes hold of you: you suddenly sit there like a luminaire, as if stuffed with glittering stones and eyes like diamonds, and all the ballrooms around you open up to your senses ...

Principle: SURRENDER

The knowledge of distinguishing good from evil drove us out of paradise. Now we carry the psychological burden of separation ... Will we 'make it'? The imaginary responsibility over our life, makes us hard. Sincere devotion brings back what was lost ...

Too much busyness in the world and its entanglements makes us dense and tight, which brings dissatisfaction. Through devotion we become more permeable again, more transparent, the flow of life can thus supply us more easily ...



In these bodies where fear and blessing mix, it takes devotion to sink to true ground. Devotion is active and passive at the same time. It is not about surrendering 'somewhere', to something that is not here, but being fully present, feeling and listening ...

Nothing has to happen or change either. The most beautiful thing about surrender is itself. Devotion is always a good idea when you are stuck, because it opens your inner vision. Solutions become apparent that involve the most delicious in us ...

Principle: TRUST

"Why should you carry your load when you are riding in the train? It carries you and your load, whether you carry it or lay it down."

R. Maharshi

Trust means not having to carry your own load and the weight of the world. Lay down your burden for the duration of the game

"Actually, we already trust in life. We trust that we will continue to breathe, that our digestion will do its job, that our heart will continue to beat."

David Steindl Rast

Trust is the opposite of control. Having to control life is an extremely arduous, even impossible task, and yet we spend so much time doing it, usually without realizing it ...

The creation of one's own life can be carried by joy or inspiration. But it can also be driven by - more or less conscious - fear. Fear demands control, apparent security ...

Trust releases this tension. The weight of the presumption of having to carry everything, of having to find the solution, disappears. Trust arises as if by itself, when one senses the nature of life, its unconditional unconditionality, its infinite pool of possibilities and surprising turns. By trusting and putting their ingenuity to the test ...



ROLE CARDS

Role Play: ADVENTURER

Life has a lot in store for you, tempting opportunities await you.

It's up to you to decide whether or not you want to climb your own personal mountain.

Adventures are often exhausting and challenging, at the limit of what is possible, and yet here - as hardly anywhere else - you experience what it means to be human. Whether one feels depressed or inspired, fearful or triumphant, poor or rich, freedom rises in things, like a phoenix, when everything is allowed to be as it is ...

It takes a spirit of adventure to climb your personal mountain. You will lose the way, you will not know how to find it again and you will find it, walking nevertheless ...

Another word for adventure is possibilities. New possibilities are exciting and scary. There is so much to be afraid of. Let's choose excitement instead, let's walk the path nevertheless ...

Role Play: ALCHEMIST

In the cave you fear to enter lies the treasure you seek."

Joseph Campbell

Alchemists have the task of transforming the seemingly worthless into something noble.

This is, in a sense, the opposite path of the ego, which considers what it has to be low and demands an improved version. Life gives bread to the ego and it is dissatisfied with it because it wants toast. The alchemist, on the other hand, works patiently throughout life on what is least valued and gradually transforms it into the real treasure ...

The alchemist already sees in the seemingly worthless the inherent secret and finds ways to recover it. In him/her the knowledge is hidden, with which every experience can become gold. In being human there is a range of qualities. Some of these parts are welcome, others are not. But just those



unwelcome parts are the 'raw material' for transformation, which with a little pressure, temperature and mindfulness show their gift ...

The alchemist knows that redemption from human suffering does not take place in the future and is not achieved through effort or sacrifice, but arises in the moment when one sincerely turns to oneself when one needs oneself most. This alchemy opens by itself the treasure in the heart ...

Role Play: ALIEN

The alien looks at life on our planet from a completely different point of view. It is a similar perspective as seeing the world for the first time. "They are not of the world, just as I am not of the world."

(John 17:13-16)

The alien perceives the world from an entirely external point of view, perceiving it in the glitter of its essence. It sees in the river the mass of glittering liquid, which sluggishly pushes its course through time, and in the seagulls winged beings circling above it, like parts of a seemingly endless music box ...

The world reveals itself to the alien through its sounds. In eavesdropping - before it knows it - it knows all its shameless, coarse and incredibly tender secrets ...

The alien is simultaneously seduced by the world, but does not live in it as a matter of course. It dives in through the senses and also remains beyond them. It is too much in love with the world to want to go home again completely, and yet remains only a visitor in it ...

Role Play: ARTIST / ARTISTS

Artists are creative beings. They shape their work, their environment, like their lives. "Ultimately, all questions of humanity are questions of design."

J. Beuys



Artists* live in a different world. They dwell in intuitive, rather than logical realms. They learn to understand the world playfully. They find ways to approach their Holy Grail: the essential, always new ...

Creative people are used by the intelligence of life to drive evolution. They are like vessels through which the new comes to the world. They reach into the still unknown and come back with hands full of treasures ...

However, they are neither geniuses nor particularly special, but rather like vicarious agents of life. They make themselves an instrument by following their passion. They love to be played by this impossible orchestra ...

Role Play: BAD GUY

*The Bad Guy is non-conformist, doesn't care about conditioned behavior and fake morality. He*she is a pirate of his*her heart.*

The quality of the Bad Guy is especially needed when it is impossible to conform any longer to the morals and values of a society that is mainly characterized by fear and control ...

The Bad Guy has no other choice than to trust his own inner voice and its truth and thus almost inevitably to move outside the zone that this society considers 'right' ...

He*she thus becomes a Bad Guy and is confronted with the loneliness of the outsider role, but remains true to himself and does not sell out to false conformity for the sake of a dubious security ...

Role Play: BAD INFLUENCE / BAD INFLUENCE

We know exactly what would be good for us, what would bring us into our power and beauty, yet we often choose things and behaviors that lead us astray.

Bad Influence tempts us to take things less seriously and to nibble on the forbidden fruit, which is sometimes the best idea.



Walk in the shoes of this role and see how it fits you. The bad influence presents you with different things or ways to get you off the 'right path'. The bad influence offers you a cigarette or suggests you to go black ...

It encourages you to 'go off the rails', to 'keep your nose clean'. This can get you into trouble as well as be relieving and helpful, especially when the 'right way' has become a bony duty ...

The bad influence is also a guardian of the dictator. On one shoulder the angel whispers in your ear, on the other the devil, but none of it is true. Be vigilant, go your way through the guards of the matrix, the only real place is your silent, friendly presence ...

Role Play: BIRD OF PARADISE

The bird of paradise stands for what you are evolving into and what you can't even imagine in your wildest dreams. Find the wonderful part in you and start to live it.

No matter what you were born in or as, you can follow your longing. Perhaps neither way of living your life fulfills you? Take that which cannot fulfill you as a sign to follow your star ...

Go back to the beginning, to your silent face, beyond what you know as your world. What attracts you, what calls you? Prepare yourself to experience a second birth, the death of your old world and the birth of a new one ...

Such a rebirth is often preceded by a crisis, the cocoon becomes unbearable to the butterfly before it hatches. In the belly of the whale, Jonah could not imagine what it will be like to come into the world new and more real. Don't take refuge in the familiar, your adventure begins ...

Role Play: CHILD

The child represents innocence and a new beginning. It experiences the world directly without mental concepts. He has the magic of the beginning.



At a certain age, one loses the precious ground of childhood. One gets lost in the entanglements of the world in search of something better than what is already here. In the meantime the body is perhaps already in the years is however still almost the same as at that time, in the time of the childhood and youth, which was not yet touched by the light of the consciousness ...

When you still lived like a native, in the dawn of being. Direct your attention into your own biography, as if glowing threads were searching for the traces back to the sources ...

In these places, illuminated by torches of memory, find your originality, your innocent self-evident being, your courage in the unknown, which rests even in the midst of the raging storm ...

Role Play: DICTATOR

The longing for power has always been there. We all know - more or less - the tendency to control and dominate in order to finally find security and meaning. But the effort to impose one's own ideas on the unpredictable, wild life is hardly bearable. Dictators secretly desire release from the burden.

The conditioned mind is incredibly tricky. It is the sum of all human experiences. From the beginning, it has collected data to ensure survival. These security programs should be useful for us, however, have reached a dictatorial dimension in the meantime ...

The dictator must maintain power at all costs, because life is unpredictable, wild, dangerous and without these security programs everything would collapse. The disadvantage of the security programs is obvious: they make you unliveable. And the dictator is already tired, it is a huge effort to want to control life ...

The conditioned mind uses its guards to make sure that the individual does not move too far into freedom and uses all the tricks to do so. To live your life in its power and beauty, however, is your birth gift, it is at your disposal ...

Role Play: DRUNKARD

"Come, the house of hope is built on sand: Bring wine, for the fabric of life is weak as the wind." Hafiz



Thanks be to Dionysus, the god of wine, of ecstasy. Apollo in honor, but reason is not enough, it often dries up on the shores of liveliness. In different ways, nature has always offered us intoxication ...

The drunkard lets himself go, perhaps staggers sometimes, celebrates, in the ballroom of life. In intoxication, fully awake, moonlight grows on things. In drunkenness you can succeed in singing ...

"Come in, my dear, from this harsh world, that rained down a shower of stones on your delicate face. Our toast: cheers to the bravery of every soul! Bring all your wine to this wonderful table, the earth. Let's share! Should your wine cellar be empty, this whole universe could drink from mine forever."

Hafiz

Role Play: FOOL

To be a fool is to be in one's 'young' power. Perhaps still without the experience of consequence, but full of innocence and the magic of the first step.

In India, fools are equated with saints, because they live in the innocence of the child. If the fool loses himself in the waves of the grasses, it is only because he experiences them so directly. If he*she gets lost in the rays of the sun, then only because he*she is completely absorbed in what he*she sees ...

If he*she forgets himself in the chirping of the birds, then only because he*she is causally part of it, because the same song also plays in him*her. The fool may not be a good companion in the struggle for power and prestige, but he already possesses the greatest treasure: the purity of the heart ...

If you have drawn this card, it is about orientation: Is the achievement of your plans your goal? Is the fulfillment of your wishes your happiness? What is really important to you? Who or what do you serve? Where do you look for your treasure?



Role Play: HERMIT

The hermit gets involved with the world, but remains completely attached to himself and does not get lost in its entanglements. In himself he discovers everything essential.

The hermit knows when it is time to withdraw. He/she looks for a place and enough time to look within. Some hermits choose a particular method (meditation) or environment (nature, monastery) that supports them ...

It is enough to have a simple place, without disturbances or distractions, where you can engage with yourself and with life. You don't need any special skills, except willingness and sincere, open curiosity ...

The hermit should also be prepared for fierce confrontations, if he/she has the intention to recognize himself/herself anew in the mystical source. If you have drawn this card, it could mean that it is hermit time for you ...

Role Play: KING / QUEEN

*The king*queen stands for being completely in his*her power. A king*queen knows it is not his*her power, but the power of existence itself that works through him*her.*

"Never deny your own majesty."

H.W.L.Poonja

The king*queen is not concerned with power and prestige. The crown shows itself on the way to the inner kingdom, when the actual nature of the world becomes perceptible, gentle and open and one enters the impossible...

The king*queen of the moment becomes aware there of the preciousness of all beings and things. He*she wears the crown that symbolizes the true value of his and all life, endowed with the hidden jewel in the heart of being ...



When you draw this card, your majestic nature calls you. The king*queen is totally open to the vastness of day and night, faces infinity and does not shrink from any greatness, even his own ...

Role Play: LOCAL / GUEST

If you are currently in your home country, imagine that you are only a guest here, or on the run. If you are just a guest in this country or a refugee, imagine that you are a local.

The native has the advantage of being rooted, of being familiar, of having a natural right to be present, which offers a certain security ...

The guest is 'different', may not speak the same language, has a different cultural background, may not be in a foreign country voluntarily. However, if you have drawn this card, there doesn't have to be only a local reference to it, one can have the feeling of being a mere guest in different areas, e.g. in relationships, or in the work environment ...

On the other hand, we are all guests of life, of a host, so boundlessly generous, incredibly releasing and patient. The fact of existence, this 'I am', is embedded and held in the living ground, born into the laws of the stars, received as a guest of the nameless ...

Role Play: LOSER

"If you want God to laugh, tell him about your plans".

Woody Allen

You just got the short end of the stick. A clear sign that things don't always go according to your plan.

It's OK to get totally lost! The universe is already working on a plan B. Sometimes it's necessary to lose yourself completely to see what it's really all about.

The loser allows him/herself to be lost, to be lost, and only then discovers the most valuable thing he/she thought he/she would find in winning. The treasure is often buried in the 'insignificant' and is overlooked in the hunt for the 'significant' ...



In consuming oneself lies the same gold as in being satisfied. The sun sinks into the horizon whether we feel invincible or whether a mourning wind brushes around inner ruins ...

The loser is in the company of the stranded, the fallen, the angels with broken wings, whose existence is blessed by a beauty that knows no winner ...

Role Play: LUCIFER

Lucifer does not bow to the will of God and thus remains the eternal deceiver.

"I saw Satan fall from heaven like lightning".

Luke (10:18)

Lucifer, the second of the archangels - God's favorite son - instigated a rebellion in heaven when he tried to make himself equal to God and disobey His commands. As a result, he fell into the abyss as a falling angel. Lucifer is the proud angel who does not bow to God's will ...

Lucifer is the eternal seducer. Wherever man turns to the true, the good and the beautiful, Lucifer offers all his tricks. He tempts the souls, promises to fulfill their desires and lures them into the shadow realm ...

With the words "Get thee behind me, Satan." (Matt. 16:23), Jesus makes it clear that he will not be dissuaded from his path when Lucifer harassed him in the desert, thus showing an inherent power in man that resolutely follows what it considers true, good and beautiful ...

Role Play: MALE, FEMALE, THIRD

The sexes have much to blame and much to thank each other for over time. For the duration of the game, choose a gender that is not your own. Include the third gender as well.

If you drew this card, it's about the role of the opposite sex.

What more different points of view on the same thing could there be? Women and men have hurt and gifted each other throughout time. There are enough reasons for both dislike and affection ...



This card can also be interpreted in several ways. Maybe it is about your own masculine and feminine parts or which of these parts you live, in which systems? Mars, Venus and a third option are waiting for you. Different planets with different living conditions.

How are women viewed or treated? Like men? How transgenders? How does it feel to walk in their shoes? Try to put yourself in the other side of the coin for the duration of the game and see the world from their point of view. How would an actor approach this task?

Role Play: NAPOLEON

Choose a historical figure that impresses you. What did she accomplish? What does she stand for? What does she represent to you?

Since the first humans, personalities have always accomplished extraordinary things. Be it the courage of an Attic warrior, the visionary passion of Van Gogh, the clear, human gaze of Hannah Arendt, the political skill of Gandhi, the elegance of Martha Graham, etc., they have all achieved something extraordinary.

When you have drawn this card, wander through the ages with your inner gaze and let some historical personalities pass by. Choose a personality that fascinates you as a role for the game ...

Try to embody the quality that had personified them yourself to know them better. If we admire something in someone else, this can point to a quality in us that now wants to penetrate more into life. Live that quality for the duration of the game ...

Role Play: OUTSIDER / OUTSIDER

*The outsider follows his star. He*she follows what he*she knows deep inside to be true.*

"He who does not seem to fit into the world is always close to finding himself."

Hermann Hesse



The birds chirp differently for the one who has nowhere to go, the sun is another when it dispels the chill of the waking night, and the wind that makes dry leaves scrape the asphalt means the world ...

The outsider has usually not chosen his role, he does not get along with the consensus reality of society. This can result in loneliness and the feeling of not belonging ...

If the outsider learns to stand by himself and to live his uniqueness, a gift of extraordinary goodness develops. In the tear of the outsider the face of the naked life is reflected ...

Role Play: PEGASUS, MINOTAURS, PIXIES AND CO. / PEGASUS, MINOTAURS, PIXIES AND CO.

What cavorts in parallel worlds? Pegasus, minotaurs, goblins, mermaids, fairies and co. are at play.

Choose a mythological figure that fascinates you.

The museums and stories of our cultures are full of fantastic figures, human-like creatures with wings appear in almost every era, people with horses' bodies, bulls with human bodies, swans with women's heads, mixed creatures of all kinds populate the world ...

What was real in the pre-Christian pantheon is still part of our collective subconscious. Art testifies in magnificent diversity to the existence of these creatures within us. Is the boss with the red head a minotaur trudging through his hopeless labyrinth?

Are thoughts just flaming like angry snakes at the head of Medusa, which only a mirror can silence? If you have drawn this card, feel which mythological character you like to be during the game and experience the world in his*her shoes ...

Role Play: REBEL / REBELL*IN

"The only way to deal with an unfree world is to become so absolutely free yourself that your very existence is an act of rebellion."

Albert Camus



The*rebel* loves the free space where life pulses in his*her wild reign. He*she means that freedom in which every being and every thing is allowed to be original. In which the radiance of the sun is not diminished and the gentle rain falls in clear space ...

The rebel follows what he recognizes deep inside as true and stands up for it, even if no one agrees. He*she instinctively recognizes the enemies of freedom in all their disguises: Control, manipulation, dominant ego, fundamentalism, totalitarian regimes, etc.

The rebel knows that fundamentalist ideology cannot be imposed on a free society. That would simply roll off the value of freedom, would evaporate in the splendor of being ...

Role Play: SHAMAN / SHAMAN*IN

Shamans are healers. They can be spirit, human, animal, plant or mineral. They live both in this and in parallel dimensions and mediate between the worlds.

The shaman is not only connected to the one psychological personality he/she was born into, but to the timeless and spaceless silence that exists in all life forms as well as beyond. Shamans are travelers of silence and thus also shapeshifters ...

The shaman is guided by the 'inner' structure of the world. While the outer, everyday structure can be experienced with the senses and the mind, shamans orient themselves to the inner silence, in which another ability of the human being is at work, which makes him a magical being ...

The shaman sees with the eyes of silence and hears with their ears. By means of inner silence, the shaman stops the world, thus returning to the true essence of man and is therefore capable of masterpieces of perception that contradict the rational ideas. Once you have drawn this card, the task is to accumulate moments of inner silence ...

Role Play: SUPERHERO / SUPER HEROINE

Superheroes have special powers. Which of your characteristics disarms the darkness? What is your superpower?



Freedom and control are eternal opponents, like light and darkness. In myths and stories, there has always been an arch-villain and a hero. The hero usually has a special power that helps him in the fight against the darkness ...

What is your 'superpower'? Which of your powers or qualities defeats the threat of the superpowerful? Is it your humor, your gentleness, your innocence, or even your stubbornness? Look back in your life, which of your qualities has helped you the most so far? Get this quality now and embody it in the game ...

The most beautiful and powerful of all forces is life itself, when it penetrates your being, when it flows like a superpower into your functions and 'takes over' you. You are also still there, as a witness, watching life become a person. When 'it' beats your heart, sees through your eyes, has your experiences and becomes you ...

Role Play: WARRIOR / WARRIOR

The warrior fights the good fight, which is not oriented to personal concerns, but to protect the flame of life. Warriors are gentle and ruthless.

Warriors are not distracted or deceived, they wield their sword of clear decisions and defend the defenseless and innocent.

"I became a warrior when I turned to myself and began to listen."

Jeff Foster

The warrior is in his*her power. He*she takes on the impossible and doesn't let doubt or distractions get in the way ...

The warrior uses his*her power to overcome the matrix of the conditioned mind, even to suspend the law of time and space, for her intention ...



Whereby this intention does not work towards an egoistic goal, but plays in the big picture. The warrior takes her place in the game of life, takes on the task of the heart and does not let herself be diverted from it ...

Role Play: WEREWOLF

You have a great secret. Something powerful, uncontrollable lives in you.

Already in cave paintings appear beings that transform into animals and across the religions and cultures there are reports and images that testify to their existence ...

In humans live forces, which he*she no longer knows and which are therefore presented as uncanny. A werewolf embodies pure wildness, as if one did not have to care about the laws of civilization, as if one could live in the open, barefoot, direct and lustful ...

The werewolf symbolizes the collision of instinct and civilization. The old moon awakens drives like uninhibited liveliness and passion beyond moral or ethical boundaries ...

Role Play: YOURSELF

Stay exactly as you are. Every detail, every one of your idiosyncrasies, everything that makes you you, your experiences, your likes, your dislikes, everything is allowed to be as it is.

Either you are absent. In your thoughts. Somewhere. As if under a spell or in hiding. Wrapped up in a mental story. At the mercy of the power of the story. With partly minimal vital functions and nevertheless strained ...

Or one moves into oneself. Moving into the body, like into a living house. It is at the same time familiar and yet also strange. Familiar and yet unfamiliar. Present. As 76 beingness in the temple of the senses and possibilities ...



Without ideas, without past. Without goal. You yourself on the playground. You yourself stepped out of the shadow theater. Your presence enchants whatever is at the moment, softens every situation - no matter how impossible ...

THE SOURCES

Visual arts

Art has increasingly become a place of direct experience, in that one is not merely a consumer of something outside oneself, but in which one experiences oneself more deeply. Art, like the heart, is an organ of transformation. It takes certain attitudes or qualities to create a successful work of art. It has less to do with talent or practice than with the ability to feel oneself well in the process, courage to entrust oneself to the process, openness not to immediately shy away from mistakes, and also to be able to withstand certain wind forces at times. It needs the will to be real, authentic, beautiful and free.

Since these attitudes and qualities work not only in the visual arts, but also in real life, here in the game are principles that support not to lose sight of the common goal.

What moves the artist to the first stroke in front of the blank canvas is the same thing that leaders and innovators, whether in business, local projects, nonprofit organizations, or government service, also do: they create something new and bring it into the world.

Performing Arts

Social Presencing Theatre or Impro Theatre also has these principles that help maintain flow and inspiration. Principles such as 'Movement and Stillness', 'Balance' or 'Boundaries', which come from Social Presencing Theatre, have been dedicated to playing cards because their properties also support the processes of the game of change. British improv theatre teacher John Britton has found five principles that enable an ensemble to rise above itself on stage. These principles have also been incorporated into the play.



Holistic art therapy

Holistic art therapy is essentially about uncovering the beauty of the original individual beneath the problematic conditioned personality. This is best accomplished with the methods intrinsic to this fundamental beingness, such as dance, stories, colors, silence, etc.

Holistic art therapy, through its colorful playful intuitive approach, supports people in rediscovering their original wholeness and living it, which is a prerequisite for mental and physical health, which in turn is a prerequisite for having enough strength and presence to welcome the new that is already showing itself in isolation.

When you begin, it is like a decision to live the essential in you. If one begins in spite of apparent impossibility, the muses listen and inspire to the best of their ability what man has decided to do. Then essential processes begin, in which that which is essentially laid out in us comes to life.

Just as the expanded concept of art leaves the traditional media and finally includes every kind of creation, the expanded concept of art therapy is not limited by traditional methods. It is not therapy in the usual sense. Art therapy is wherever design contributes to the well-being of health and playfully gives birth to the new out of the old.

'When old systems totter and destroy themselves, something still undefined begins to rise slowly from the rubble.'

Vazlav Havel

Inherent in holistic art therapy is a positive approach. Thereby the terrible sides of reality are not denied, but even considered necessary in the sense of Richard Rohr's Order-Disorder-Reorder, whereby an old order only leads through a chaotic phase into a new order. Nevertheless, the view is directed to the horizon, to the new order rising from the ruins, to the possibility of happiness.

Theory U

C. Otto Scharmer <https://ottoscharmer.com/> is a researcher and consultant at MIT, the Institute of Technology in the American city of Cambridge one of the most creative institutes with close links to



practice. In his book 'Theory U, leading from the future' he describes the creative process as the greatest of all human achievements and the understanding of this process as the basis for proficiency in any field. Theory U integrates insights from dialog interviews with 150 of the world's leading thinkers and practitioners in the fields of strategy, knowledge, innovation and leadership. Theory U has been shaped, tested, and internationally awarded based on consulting and action research projects with global corporations and non-governmental organizations, including Futjisu, Daimler, GlaxoSmith-Kline, Hewlett-Packard, FederalExpress, McKinsey & Company, Oxfam, PricewaterhouseCoopers, and Google.

The Theory U process is divided into seven areas, which are also reflected in the playing cards.

Choice Theory

According to William Glasser's Choice Theory, there are five basic human needs: Survival, Love and Belonging, Power, Freedom, and Joy. When we take care of our basic needs, we create a worldview, we create our own 'Quality World'. In this, the principle of choice plays a crucial role. We always choose what we do, either unconsciously - from conditioned behavior - or consciously - from creative choices - and thus shape our lives. When we realize that we have a choice, we are no longer dependent on circumstances, but self-empowered. Playing cards are also dedicated to the five basic needs, as well as the principle of choice.

Strategic staging

In their book 'Strategische Inszenierungen, Story Dealing für Marketing und Management', Hans Geißlinger and Stefan Raab present five different stagings which they carried out on behalf of various institutions such as the divisional management of logistics, a large automobile manufacturer or an association of a leading interest group in the German economy. Among them were stagings with sounding names like 'Raid on the National Depression in Germany' or 'The Hunt for the Human Possible'.



BIO

Briant Rokyta is the director of Permanent Creation, an artist studio represented in the international exhibition circuit by createart GALLERIES and MAG Montreux Art Gallery. His work includes sculptures, paintings, texts and performances. Briant Rokyta is a qualified holistic art therapist and has been in charge of the art therapy department of a rehabilitation clinic in Austria since 2009. In this therapeutic work, people with burnout, depression and loss of meaning are accompanied in change processes.

Since 2020, he has been responsible for teaching at the Academy of Art Therapy in Vienna. As a lecturer, he creates an understanding of change processes and uses the means of art to show practical methods of how its mechanics can be used for the benefit of the client.

Since 2022, 'The Art of Living' has been created to accompany the necessary change from function-oriented survival to real life - from human doing to human being - with the means of art. 2023 TINTENSTROM Edition 4 'Game of Change' an interactive card game is created, which is used as a funded EU project in the EU-wide adult education sector.

TINTENSTROM has already been played at festivals, congresses and vernissages. (2019: Gallery WestART Zurich; Art Gallery Vienna; Performance on the occasion of the opening of the Biennale di Venezia; Playfulnessfestival near Rome; Sience and Nonduality Congress, Titignano Castle, Italy; Partycipation Festival and KunstMeetings at Museum am Bach - Carinthia and Galerie 'Die Schöne' - Vienna).