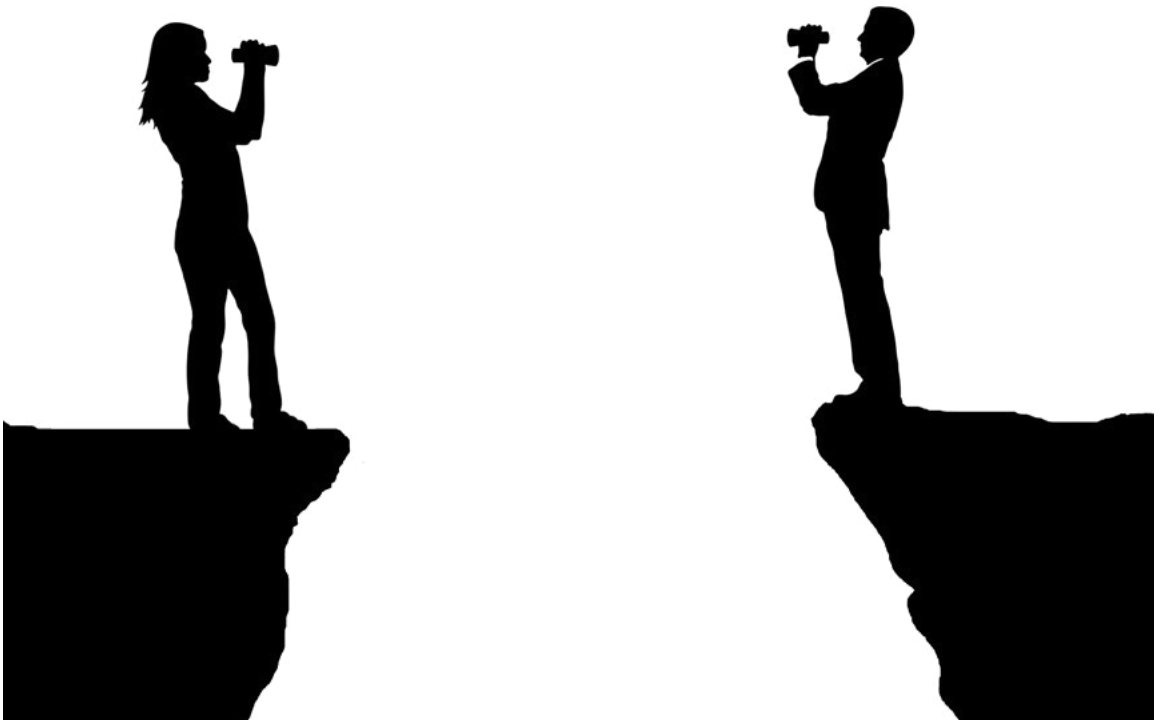


Envisioning Risk

Seeing, Vision and Meaning in Risk



Dr Robert Long



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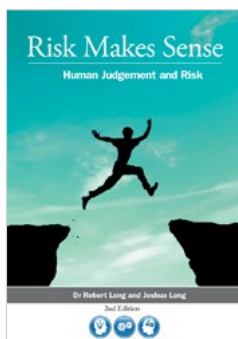
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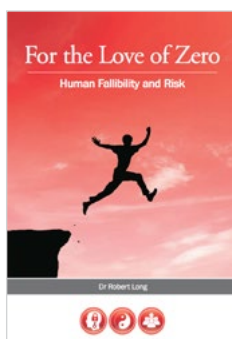
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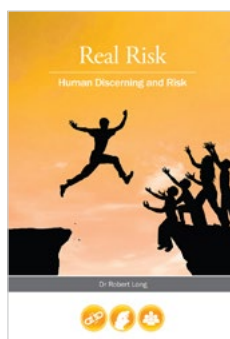
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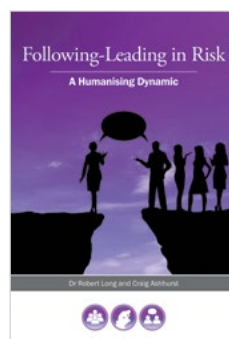
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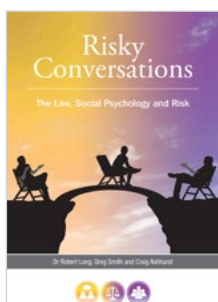
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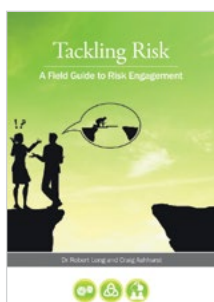
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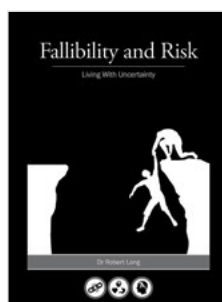
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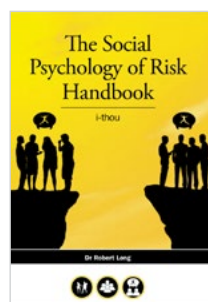
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Book 8



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Foreword 1

I was honoured to be asked by Rob to write the Foreword to his ninth book in the series on the Social Psychology of Risk (SPoR). When contemplating what to include in this foreword, I decided to share my journey starting in 2016 when I was first introduced to SPoR compared to my understanding and mind-set I have today.

My journey commenced when I met with a long standing friend, Michael Kruger in Austria in 2016. Michael was keen to explain his change in focus to SPoR. He mentioned that in his role as SHE Manager he felt there had to be a change in the way safety and risk were managed in his own company and he had started that change. Michael went on to explain that as a result he started his Master's studies in SPoR with Rob and had already been to Australia several times to develop his knowledge.

I remember being heavily defensive during these discussions with Michael and made it clear that I believed traditional ways of managing safety and risk were good. Strangely enough, the title of this book *Envisioning Risk* fits my story quite well as I could not envisage anything different than the way things were. We ended one meeting over a cup of coffee and Michael and I agreed to disagree, but Michael persisted.

Some months later I received a copy in the post of the Michael's book *It Takes Two to Tango*. I realised that this was part of Michael's endless efforts to persuade me to change and consider SPoR. This was followed with an invite from Rob to join an Introduction to SPoR training session that he was planning in Belgium in July 2018.

It was during the learning sessions, as well as informal discussions with Rob over dinners in Belgium, that I realised that I had reached a fork in the road and the time had come to change the way I viewed the approach to safety and risk. I must admit when I left Belgium at the end of the two days I was so confused and had more questions than answers, however what I had heard made sense. As a result I took the decision to commence with my studies in the Social Psychology of Risk.

Little did I realise that the journey I was embarking on, would open my eyes, and in many cases make me do an about turn in many of my thoughts about how we tend to deal risk in my organisation. This resulted in me continuously challenging myself, my heuristics and biases whilst at the same time developing my new vision on how I understand and tackle safety and risk. After all, probably similar to most persons working in the risk and safety field, none of my studies during the past thirty three years had focused on any of the issues that had been taught and explained by SPoR. This would become more prevalent each time I attended another Module and in many discussions.

As part of my Master's study in SPoR, I eventually attended twelve modules with Rob over a period of two years and read the all eight books. With each module I attended, each book I read and, many hours of discussion and coaching over the phone and in during my visits to Australia, the puzzle started to come together. Now my view on how we envision risk has changed dramatically.

As time progressed I found myself continuously thinking about aspects and the impact of Social Psychology on us as human beings, at work and private lives. For example when walking through a park on the banks of the Danube river in Vienna, I found myself consciously and unconsciously thinking about the Semiotics (bioSemiotics) and considering the significance in the signs, symbols and my surroundings. I would have never considered these of any importance previously.

When reflecting on the past two years wow, how wrong had I been back in 2016 when I defended what we do as risk and safety practitioners and the lack of me 'seeing the light' and the vision to make a change. I now regret not starting my journey earlier.

I have no doubt that as you read this book on envisioning risk you will further increase your understanding in many aspects of SPoR including, dealing with our perceptions, the language we use and the role of Semiotics in our conscious as well as unconscious Minds.

As with the first eight books, this book will surely challenge your thinking with regard to envisioning risk in your role as a leader and as person working in the risk and safety field. It will provide guidance in setting your sights in a new direction, on things that have a positive outcome, and developing a vision on the critical aspects that will change the trajectory of what you do in the safety and risk field.

I have always like this quote by Mahatma Ghandi: *You must be the change you want to see in the world.*

We should be the change we wish to see in how we tackle risk and safety. If we know deep down that some things we do are really not effective, then why are we hanging on to them? We need to move away from the non-value adding activities and processes to those that focus on people and humanising how we tackle risk. Our efforts should not be primarily focused on the physical aspects (workspace) but finding the balance with a more person-centred approach to risk and safety that includes focusing on critical principles of engagement that you will read about in this book. I commend this book to you and trust it enlivens your vision.

Brian Darlington

Group Head of Safety and Health.

Mondi Group

Foreword 2

I have just received a second early Christmas gift, the manuscript of Rob Long's newest book: *Envisioning Risk*. The first gift was my latest negative Covid test result. What a year, filled with risk. How quickly did the personal human stories of suffering, sadness, courage and resilience disappear behind endless statistics, politics, calculative reasoning and accelerated digitalization.

What we all need now more than ever, is true visionary leadership and human compassion to bloom as "the lotus flower does by depending on the disorder of the murky swamp", to quote from Rob's book. Personally I do not believe our swamp related to the dehumanization of the workplace in pursuit of consequential safety kpi's can become more murky. If I had a dollar for every time I heard a board member remarking that the facts did not correspond to the dark green safety kpi imagery, I would be writing this foreword on my yacht in the Bahamas.

I have lived in this murky swamp for most of my career. I trained as a lawyer and one of my first cases was to defend a blue chip company CEO against prosecution related to a fatal incident within in the company employing 40 000 people. Through more luck than experience on my part, he was found not guilty and my reputation was established. Since the day we celebrated our "win", I have been involved in literally thousands of safety related incident investigations, inquiries and prosecutions.

Being an incurable entrepreneur I soon found a consultancy with an ultimate staff of 80 very enthusiastic, multi disciplined, multi cultured employees to assist my growing client base internationally. We did so with "products" and training to manage legal compliance and "safety". My early reputation as a legal "fixer" persisted and I was still asked to assist clients during safety related prosecutions.

My personal "aha" moment occurred when I had to deal with a case of someone being fatally crushed in a huge hydraulic press. I remember the evening after spending the day on site interviewing his colleagues, I just sat in my car not wanting to face my family. I felt physically sick and the various images of all the incidents I have been involved in came flashing through my mind. The shattered remains of a young artisan blown up with others in a furnace explosion identified by the wedding ring given to him a month before, the crying children of an electrician electrocuted, the young boy who bravely testified seeing his grandfather being wrapped around a revolving power take off shaft, and many more. The water was getting too murky and our emphasis on compliance was not making any dent on the number maimed or killed. It only had meaning insofar as no one was held responsible.

I decided to sell my consultancy and took a sabbatical by learning how to fly helicopters. For the first time in my life I was now an operator of a highly complex piece of intricate machinery (cars do not count!) who depended on an intricate network of designers, manufacturers, maintenance technicians, trainers, air traffic controllers, fellow airspace users to avoid killing myself or my very brave passengers. I very soon realized that no regulation, no law, no spreadsheet, no PowerPoint presentation was going to keep me safe. Human decision making was and I made sure that after each service, the maintenance engineer was the first to fly the helicopter.

Unfortunately, two good friends, both of my erstwhile instructors, were killed in separate helicopter crashes flying perfectly functional helicopters, both very experienced and both known to stick to procedures. Their decision making prior to the incidents resulting in their and sadly, their passengers deaths. This was my second big "aha" moment.

I then, rather late in my career, decided to try out corporate life and was offered a HSE related position for a large Petrochemical concern in Europe in 2010 and the stage was set for me to meet Rob Long. As with all corporates, there were safety related incidents and like all corporates there was a strong drive to reduce these incidents. I recall analyzing each one of these incidents down to the finest details, pestering those involved with endless questions related to why do people do what they do. "Behaviour" popped up time and time again. Everyone assumed they knew everything worth knowing about behaviour however, thinking of the thousands of incidents I have investigated as well of my two deceased helicopter pilot friends, I realized I knew next to



nothing. I did what everyone does when searching for answers, I googled and googled and then found this somewhat controversial blog referencing the work and study programme offered by a certain Dr. Robert Long on the Social Psychology of Risk. I read his blogs, checked out the course curriculum he presented through an Australian University and decided, to embark on these studies. I ignored the fact that he is Australian as historically there is this “thing” between South Africans and Australians.

I requested a grant from my employer and fortunately for me, the executive leadership consisted of very open, innovative, mature senior leaders who were willing to listen to some maverick a few good rungs below on the corporate ladder. I was sent packing to Australia and so began my journey back in 2014 with Rob, my third in capital font AHA moment. After completing my studies and introducing many innovative SPOR related concepts within our company supported by many visits to Europe by Rob, I started to sense the blooming of a lotus flower. All credit to my employer for allowing and encouraging the journey where humans take center place.

I was so enthusiastic and felt I could learn through constant reflection and debate. To this end I wrote my first book: It Takes to Tango and debated with my friend Brian who is a well respected senior HSE leader working for one of my first clients during my consultancy years. I remember with fondness the long, intense and somewhat heated discussions we had on what the lotus flower should be, at least we agreed on what the murky swamp is. Today, I am proud to say, we share the same vision!

I am currently in a privileged position introducing the vision we share with our friend and mentor Rob, to my employer and again have found a receptive senior leadership. As I am writing my second book, Swiping Insanity that discusses the almost crazy world of excessive calculative control we enter when we swipe our access cards to access our workplaces, I silently thank Rob for his persistence in writing such informative books. He is allowing us to see some clarity in the swamps we find ourselves in.

Michael Kruger

**Vice President
Corporate HSE
Borouge**

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<https://spor.com.au>

Contact Phone and email

Rob - +61 (0) 424547115;

email:

rob@humandymensions.com

rob@cllr.com.au

rob@spor.com.au

robertlong2@me.com

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Dedication

This book is dedicated to Prof. J.C. Walker a great friend and colleague who supervised my PhD many years ago and introduced me to the rigours of critical thinking, the soul of living and juggling the dialectic of life. At the time of publication Jim was wrestling his own life in the grip of cancer. It is with much love and enduring memory that I remember him in writing this book.



Introduction

This is a book about seeing: Physically, Psychologically, Teleologically, Socially, Mystically, Transcendently, Imaginatively and Unconsciously and then applying such knowledge to the tackling of risk. What we see (and understand) is neither straight forward, simple or objective and this affects the way we perceive the world, living and risk. We see the world through our worldview, the paradigm that constructs meaning of what life means and from this we understand being, our semiosis (purpose and meaning) and our visual perception.

This book is structured in three parts:

1. The Phenomenon Vision
2. The Meaning of Vision and,
3. The Practicality of Envisioning

We read and talk about visionaries and leaders with vision but what do they see and why are people inspired by them? Why do we understand something as visionary and something else as non-visionary? Why are some people able to envision (discern) the outcome of a risk and others not? How do they see something and others not? What is the connection between insight, vision, perception, imagination, discernment, intuition, wisdom, sagacity and risk? Surely if risk is about faith and trust in the face of uncertainty then one might want to know why some people have better vision than others; physically, intuitively, metaphysically, prophetically and poetically. These are some of the dimensions of vision that will be discussed in this book.

The Social Psychology of Risk (SPoR) seeks to offer the risk industry a new vision for understanding and practicing the way it tackles risk. SPoR proposes a new way of envisioning risk juxtaposed to the methodology of risk orthodoxy and *Technique*. *Technique* is the quest for the 'one way', for the perfect control and the greatest efficiency. *Technique* is not technology. More on this later.

The choice of the word 'envision' for this book has special meaning, it conveys the concept of something in one's own mind (embodied in head, heart and gut being) and articulated to another. Envisioning is associated with the transference of vision and involves: learning, dreaming, imagining, visualisation, discovery, discerning and creating. The idea of envisioning is about much more than just looking and seeing. Envisioning is about more than just physical perception and extends to a holistic way of knowing that extend beyond simple cognition. Envisioning is about images in the Mind (read embodied person, not the brain), about possibilities and foreseeing, sometimes things (socially, politically and ethically) that others don't see.

Envisioning has strong links to the discourse of prophecy and 'forth telling' that is, stating the obvious and declaring the trajectory of things. The history of 'prophetic' vision is associated not just with seers, soothsayers, dreamers, radicals, pioneers, poets, storytellers and oracles but with anyone who can see beyond the 'bloody obvious'. The flip side of visionaries who are prophetic is their ability to articulate (tell forward) what is obvious to them and the trajectory of what they see, to others. The use of the word 'prophecy' in this book has such a meaning. Prophecy is not about foretelling the future but rather about forthtelling the 'bloody obvious'.

We have this saying in Australia that: 'Blind Freddy' could tell you that was going to happen' meaning, something was so obvious as an outcome that it is surprising people didn't see it. Blind Freddy is the close relative of 'common sense' which is neither common nor sense-able. Forthtelling or 'telling forward' is risky business because it usually upsets vested interests, political powers and invokes denial in the face of reality. It's like telling the Mining Industry in 2020 that it has a limited life indeed, that it has no future and then being howelled down by the coal lobby for speaking blasphemy. Telling forward is not about magic nor Nostradamus nor Tarot cards or Astrology. Telling forward is the ability to read the signs of the times and articulate trajectories. Telling forward future trends in risk will be discussed in the middle and final section of this book.

So what has envisioning to do with risk?

Vision is synonymous with risk, no risk - no vision. Those with vision and visionaries don't play life 'safe', there is little vision in safety and compliance. If one sets one's sights on safety and compliance as a rule of life then vision has very little chance of emerging. Anyone who envisions presents a risk trajectory.

In previous books I have discussed the problem of ideology and the Discourse of zero, the demonizing of people through the practices of the risk industry and, the need for discernment and wisdom in tackling risk. Zero is most often packaged as 'vision zero' (<http://visionzero.global/>) as if one needs a vision for the absolute. Any quest for the absolute can only result in brutality and tyranny. Indeed, it is an argument of this book that everything associated with the ideology of zero lacks vision and insight. The ideology of zero Discourse can only ever have a trajectory of brutality for fallible humans. In this sense, the trajectory of previous books attempted to be prophetic ie. telling forward where such an ideology takes humans. Zero-risk bias offers no hope for fallible humans. Zero-risk can only have a trajectory that takes from humans the vibrancy of being, living, learning, imagination and envisioning.

In order to know what is visionary one needs to embrace much more than just materialist futurism or technocentric transhumanism. Something can only be visionary if it offers the betterment of humans, community and society in all dimensions of human experience.

It is in dreaming, imagining, visualisation, discovery and creating that humans live and learn. Without dreams and visions we cannot imagine who we are, our being or becoming. This is the thrust of envisioning. Envisioning is more than just seeing or having vision. Envisioning is vision with Faith, Hope, Love and Justice in mind. Envisioning is only visionary if it embraces the Faith-Hope-Love-Justice dialectic.

When we think of visionaries we think of people like Dr Martin Luther King, Nelson Mandela, Sister Teresa and Ghandi, people who understood what a humanised world of peace could look like.

Envisioning cannot be separated from an ethic of freedom. Humans are social beings, the i-thou reality of mutual being can only be envisioned through an ethical dialectic. The power of i-thou is not in you and me but the dialectic of the hyphen.

I have seen books where entrepreneurs are projected as visionaries because of the change they have wrought but this is not visionary. Creating wealth and material accumulation has nothing to do with envisioning. So, Steve Jobs, Bill Gates and Tony Robbins don't speak prophetically to me. A future where humans are slaves to technology, consumption and social media is a future for loneliness and alienation.

It is also important to understand that envisioning is not about a longing for Utopia. Utopian dreaming in the end generally sows seeds for self-destruction whether it ends in violent revolution, totalitarianism or absolute intolerance. This is the ideological quest for zero, the utopian impulse for no harm at the expense of the richness of fallibility and risk.

The Buddhists know that the eventual completeness of the lotus flower depends on the disorder of the murky swamp, anti-fragility benefits from disorder. This is the paradox of maturation and learning. Unfortunately, one person's utopia is another's dystopia.

Envisioning is understood in the richness of metaphor, symbol, sign and semiosis, the making of meaning and purpose. Without a Poetic understanding of being and becoming, it is unlikely one is envisioning anything.

And so to the purpose of this book.

The world of risk is infused with the Semiotics of 'Science Technology Engineering and Mathematics' (STEM) and the Empiricist and Positivist disciplines are deemed by the industry as the ONLY lens with which to see the world. The STEM-only worldview 'sees' life through a profound 'faith' in Positivist, Behaviourist, Empiricist, Scientist and Materialist ideologies and yet, such 'faith' is not discussed in STEM circles. The dream of STEM-only within the risk industry is infused with the language of 'zero' and a fixation on injury, is to reach infallibility as transhuman sometime in the future with the help of STEM. In the brave new world of



STEM-only fallibility will be banished to history and risk will be no more. The demon injury and harm will be conquered when absolute zero is ushered in. In faith, the belief in STEM-only ushers in Peter Pan's Neverland. The STEM-only worldview is the worldview of *Technique* (Ellul) and so for the purposes of this book the use of the language of *Technique* will be interchangeable for this idea that there is one efficient and true way of tackling risk.

Faith is a methodology for visualising. When someone says they have faith in something or someone they declare they see something possible that others out of relationship cannot see. If I thank someone for having faith in me I acknowledge the value of their trust in spite of possible doubts. This is how envisioning works, this is how Love-Justice-Faith and Hope work. When we envision something we see more through imagination and faith than through rational empiricist reasoning, such is the nature of Love. Often when there is simply no time for evidence, weighing up facts or working cognitively through issues, we make a decision on what we envision to be possible. This is what happens in all relationships. Without sufficient evidence for a decision, certainty or knowledge of possibilities or the future, we make a commitment based on what we know at the time (which isn't much) and make a leap of faith. All leaps of faith are about fallible humans satisficing in the limits of time and knowledge and the need to act.

Envisioning is about what is seen. What we see through The Social Psychology of Risk, (SPoR) is a semiosphere of signs, symbols and subjects of significance. The symbol of marriage for example is a symbol of commitment in Love, Trust, Faith and Hope. The ceremony itself is infused with dozens of symbols, rituals and signs to actualise things that are unconscious and brings them into consciousness. I remember the lines 'with this ring, i thee wed'. What a strange custom and tradition, surely we wed through language and promise. Yet, we choose symbols, rituals and metaphors to articulate and speak of what is too powerful to be articulated in descriptive language. Sometimes, words are simply not enough to declare what we want to say. This is the power of Semiotics, symbols, implicit knowing, metaphor and myths.

To understand the unconscious power of ritual, symbol, sign, *Poetics*, metaphor and discourse one has to understand the meaning (semiosis) and significance of Semiotics.

Most of what is envisioned is symbolised-mythologised.

We seek semiotic expression when language is not enough. When our heart aches with love we seek a song or poem, we look to flowers and gestures of love in rituals and customs. Our language too is made semiotic when we seek metaphors for meaning as we 'dance for joy' and 'shake with rage' when rational words are insufficient to speak.

So, this is a book about envisioning wisdom, discernment and maturity in how we tackle risk. Risk is best coupled with envisioning because risk is about making decisions in faith in the face of uncertainty. One cannot define risk without some sense of envisioning. When we take a risk we simply don't know the outcome. This is the challenge of fallibility. As much as humans would like to know the future and predict outcomes, there can never be zero, neither should there be.

As you progress through this book some of the applications to the risk industry and a lack of vision will be made directly but in other places and, particularly if you have read previous books in the series, will be open to your discernment and vision to draw parallels and insights. Such is the hermeneutic of vision.

Need To Read Previous Books

It is not my purpose in this note to sell books, this is part of the reason I give some books away for free, see here: <https://www.humandymensions.com/shop/> The purpose of this note is to explain that this series on risk has been intentionally progressive and builds from one book to another, with the later books being more complex and philosophical than earlier books.

Having said this means, this is not the book to start one's journey in the Social Psychology of Risk (SPoR). I would suggest the two earliest books for that: *Risk Makes Sense* and *Real Risk*. (Both are free online)

Note - How to Read This book

There is really no way to write about SPoR and the complex nature of Perception, Vision and Envisioning without touching on critical philosophical and complex ideas. When it comes to how humans 'see' the world one cannot avoid a discussion of worldviews. Similarly, one cannot avoid a discussion of theories of interpretation (Hermeneutics) or the subjectivity of perception.

If one is fearful of big words or complex ideas then perhaps this book is not for you but I must say, there are some great rewards in learning for those who persevere in learning new words, concepts and ideas and there is also a lexicon at the start. If one doesn't want to battle through a glossary then there is ample to learn in this book from its stories, graphics and illustrations. Big words and complex language are not put forward just to be academic but rather are essential for seeking to explain such a complex dare I say 'Wicked' topic, such as Envisioning Risk. If the size of a word is a block then just jump over the word, note it and look it up later.

Unfortunately, life is neither simple, black and white, binary or easy. Often the things that upset us and make us feel abused and used are hidden by a naivety that accepts the KISS (Keep It Simple Stupid) principle. However, I'm sure that when it comes to our own health we seek out a professional doctor with extensive education who can describe every part of your body in Latin. Such is the dilemma of understanding that a medical doctor envisions our body differently than we do but it doesn't deter us from trying to understand what they know, and if the prognosis is severe, we quickly become medical researchers, motivated by self interest.

About the Book Logo

The three symbols on the cover and in the footer of this book serve to highlight the three key elements required to envision risk. The first symbol draws attention to the interaction between people and signs/symbols. It is only through a semiotic sense of envisioning that signs/symbols make sense and their place in the semiosphere. The second symbol reinforces the dialectical nature of human engagement and how *Socialitie* is experienced in the 'we space'. The third symbol reminds us of the triarchic nature of all living and being. There is no 'Fast and Slow' without and inbetween, there is no black and white without a grey. So, in SPoR we come to envisioning from a triarchic understanding of dialectic, experience and 'meeting'.

Three Critical Themes Threaded Throughout This Book

There are three critical themes that run throughout this book, these are: *Technique*, *Poetics* and Encountering the Unconscious. As you read this book there are numerous places where there are interludes, tangents and parallel narratives. These serve the purpose of highlighting the three main themes of the book and drawing them into the important dynamic of envisioning. Whilst *Technique* and its allies seek to quash vision, it is in *Poetics* and an encounter with the unconscious that we are enlivened to envisioning.

A Note About *Technique* and *Poetics*

Throughout the book the language of *Technique* is used to denote the notion of a Positivist STEM-only worldview. The idea of *Technique* comes from Ellul (*The Technological Society*) and means:

Technique is the totality of methods, rationally arrived at and having absolute efficiency (for a given stage of development) in every field of human activity. (*The Technological Society* p. xxvi)

Technique refers to any complex standardised means for obtaining a predetermined result that involves measuring and using humans as a trade-off for that result. The *Technical* person is focussed on measurement and results and so sets standardised devices in motion in order to find 'the one best way' for maximum performance. There is nothing wrong with being technical, that's not the same as the worldview of *Technique*. The opposite of *Technique* is *Poetics*, all that is not measureable.



Technique transforms ends into means, people into objects, measurement into *Measurement* and determines that persons and things only have value in their utility. In this utility efficiency is the primary value for those who have the most power. A full discussion of *Technique* is in Chapter 4.

A Note on *Poetics*

The dialectical opposite of *Technique* is *Poetics*. *Poetics* is the archetype of all that is non-measurable without utility and beyond the notion of 'one way' and efficiency. *Poetics* acts in dialectic with STEM and if taken seriously can inform a Transdisciplinary approach to risk. Engaging in *Poetics* is not the rejection of STEM but rather the complement and balancing of STEM. This dialectic between *Technique* and *Poetics* is emphasised throughout the book by italics to denote their significance.

An Encounter With the Unconscious

The risk industry is a fortress of control and power. There is nothing more important to this industry than naming a hazard and controlling it. Such a narrative is a classic suppressant for critical thinking, dialectic, the acceptance of fallibility and an encounter with the unconscious. We have nothing to fear from the unconscious after all, we are our unconscious but not conscious of it. Most of the time we don't make a habit of making the unconscious conscious, we simply get on with our lives as if our rational self is in control. Nothing could be further from the truth. Unless the industry of risk learns to step out of its engineering straightjacket and confronts the unconscious it is never likely to ever understand why people do what they do.

The Capitalisation of Text, Bold and Italics at Heading 1

One of the ways this book draws distinctions between language and concepts-as-Archetypes is by Capitalisation, bold and italics text. In this way we can tell the difference between the ideology of *Technique* and simply enacting a technique (method).

It is important to use such conventions to draw a difference between discussion about safety and risk and the **personified** Archetype of Safety and Risk. In this way we can use language to deconstruct an ideology/worldview and not the people ensconced in such a worldview.

In other places capitalisation is used to denote how ideologies such as Behaviourism take on a Life-Force (Archetype) of their own. This idea of Personification and Archetypes emphasises a *Poetic* understanding of how forces and ideologies influence social organising apart from the people in the organisation. In this way I have sought write parts of the book Poetically.

So as you read this book I have sought to write it *Poetically and Lyrically*. So as you read the text try to remember the purpose of the conventions adopted as part of this book. So to review as follows:

- **Text in Bold:** draws attention to aspects of discussion that are parts of a 'gestalt'. In other words the parts individually (**in bold**) don't override the meaning of the whole.
- *Text in Italics:* draws attention to either titles of a book or more importantly critical principles and powers that anchor to the thesis of this book primarily: *Socialitie, Technique, Poetics, Mentalitie*.
- Capitalised Text: denotes something that takes on a dynamic ethic and power in itself as an Archetype. Eg. Behaviourism or Positivism as ideologies enact certain dispositions in organisations more than the collective actions of persons in the organisation. This is how the Collective Unconscious works. Capitalisation can also draw attention to proper nouns or intentional lack of capitalisation eg. god, to devalue Discourse.

In this regard it is critical in reading this book that one knows the difference between **discourse** and **Discourse**. This is why a Visionary Lexicon has been provided.

A Visionary Lexicon

The following terms used in this book may be new for some and so the following lexicon is offered for understanding:

Affordance

How something invites behaviour by its design.

Apocalyptic

A catastrophic future.

Archetype

An archetype represents a way of being and a power dynamic of all that is embodied in the energy or being in such a way. We refer to 'the Economy', 'the Market' and 'the Government' in such a way.

Boundary Objects

The interface between different social worlds and worldviews

Cognitive Dissonance

Identity trauma associated with change.

Conversion

Shifting of identity and belonging from one worldview to another.

Dialectic

The dialogue and discourse between two things, persons or ideas.

Discourse

Understanding the difference between discourse and Discourse is critical to SPoR. **d**iscourse is about everyday language-in-use.

Discourse

Discourse is about the power, ethics and social politics embedded in language and discovered through Discourse Analysis.

Embodiment

The inclusion of all aspects of personhood in the physical nature of human being.

Hermeneutics

The study of theories of interpretation.

Hope-Faith-Love-Justice dialectic

This dynamic set of four Poetic archetypes are the foundation for community and risk.

Mentalitie

The notion of *Mentalitie* comes from Annales History and denotes the social mindset of a culture.

Metaphor

Language that seeks to explain by drawing attention to something else.

Metaphysics

The affirmation that there is a reality beyond material and matter.

Mimesis

The process of copying and imitation.

Mind

The human Mind and the Mind of the Universe are NOT about the brain nor the functioning of decisions. The Mind encompasses how humans are embodied in being and becoming in a world and Universe that has its own bring and energy.

Mystery

The unknown.

Paradox

When two competing and valid positions in thought are held in tension.

Personification

Personification is a poetic mechanism for drawing attention to an archetype and how that archetype enacts decisions and energy like a person.

Poetics

The nature of all non-measureables in living.

Positivism

Is a philosophical system recognizing only that which can be scientifically verified or which is capable of logical or mathematical proof, and therefore rejects Metaphysics.

Prophetic

Forthtelling not foretelling the possible outcome of trajectories.

Risk/risk

Risk as an archetype denotes forces and power within an industry to enact trajectories without identity to persons.



Safety/safety

Safety as an archetype denotes forces and power within an industry to enact trajectories without identity to persons.

Semiotics

The study and meaning of signs and symbol systems.

Semiosis

Semiosis is the name for the construction of meaning semiotically.

Semiosphere

The semiosphere is about all we know in the universe as a semiotic entity.

Socialitie

Socialitie is the embodiment of all social knowing in culture.

Subconscious

The pejorative nature of the unconscious.

Symbolism/Myth

In SPoR symbolism and myth are the flip side of the same coin. A myth is not a fable but rather the believed power of a symbol whether the myth attached to the symbol, gesture or ritual is true or not.

Technique

The quest for efficiency and control through measurement.

Transdisciplinary

Across all disciplines.

Unconscious

The process of mind not known to the person to themselves in a conscious state.

Worldview

Philosophical understanding of the world.

SECTION ONE

The Phenomenon of Vision





CHAPTER 1

Vision and Envisioning



I have a dream today ... I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low. The rough places will be made plain, and the crooked will be made straight. And the glory of the Lord shall be revealed, and all flesh shall see it together. This is our hope. - Rev Martin Luther King

Where there is no vision, the people perish. - Proverbs 29:18

Vision Doesn't Start With The Eyes

It may seem curious to start off a book on the nature of vision and not commencing with discussion on the human eye, perception and the mechanics of seeing - that will come later in the book. From the outset it is important to think of a much broader, holistic and comprehensive way of seeing and the mystery of consciousness-as-perception. Vision is not about how the eye works but rather how the Mind works and by Mind I don't mean brain.

Whilst it is possible to separate out a study of the human eye from the rest of the body this is unhelpful when thinking about perception and vision. Even if we explore the mechanics of the five popular senses of sight, taste, hearing, touch and smell we miss so much in understanding how persons understand, experience and perceive their world.

Whilst many organisations have 'vision statements' they rarely involve any 'vision'. People often speak of 'visionaries' and 'visionary leadership' but this rarely includes reference to an Ethic of Hope, Faith, Justice, Love or Discerning or humanising a community. Often people projected as visionaries like Steve Jobs, Elon Musk etc but are nothing more than inventors of objects that satisfy greed, consumption, materialism and *Technique*. We should not be seduced into thinking that vision is about production or utility or about the eye as a lens.

So we will start the discussion of this book and think about other senses than the material and physical ways we engage in knowing. We are going to start this book exploring the non-material envisioning. What Bronowski calls *The Visionary Eye*.

Humans make sense of the world in an embodied way that is, they move through the world connected to all of it and all of it connects to them. This is what Fuchs calls **Interconnectivity** and **Interaffectivity** (*Ecology of the Brain*).

All human senses work together in an integrated way and any reductive study of one sense alone takes meaning and purpose away from another sense. Scientists believe we have more than 40 senses (<https://bigthink.com/>)

philip-perry/think-you-have-only-5-senses-its-actually-a-lot-more-than-that). And of course, this makes sense to those who have a broad sense of perception and vision.

In a similar way, maintaining the metaphor of the human brain-as-a-computer or the human-eye-as-camera, completely distorts the way humans as an embodied Mind move through the world. So, this book won't start with a study of the eye as the source of human vision nor the mechanics of perception.

In this chapter we are going to go for a meander through experiences and ways of knowing that are not material or verifiable. It is through Poetic experiences that we learn to envision. We will explore: Near Death Experiences (NDE), Deja Vu, Goosebumps, Indigenous Knowing, Metaphysics, Spirituality, the nature of Soul, Harry Potter, Brain Death and their link to SPoR. We will explore from the foundations of SPoR to envisioning in the Semiosphere, Imagination and Perception, Embodied Sensemaking, Epiphanies and a closing note on Hermeneutics. Setting these up as a foundation for envisioning draws us away from the mechanics of seeing and looking to sensing and knowing beyond the confines of *Technique*.

The mystery of touching and being touched and phenomenology of being is opened wide when one explores the realities of many who have had out of body experiences. The stories are very similar and have been studied for some time, with little explanation (see further; Long, J., and Perry, P., (2009) *Evidence of the Afterlife, The Science of Near Death Experiences*. Harper-Collins, Melbourne). It is a mystery.

Near Death Experiences (NDE) is not something I know much about. As Gideon Lichfield (The Science of Near Death Experiences, *The Atlantic*, April 2015) recounts:

Many of these stories relate the sensation of floating up and viewing the scene around one's unconscious body; spending time in a beautiful, otherworldly realm; meeting spiritual beings (some call them angels) and a loving presence that some call God; encountering long-lost relatives or friends; recalling scenes from one's life; feeling a sense of connectedness to all creation as well as a sense of overwhelming, transcendent love; and finally being called, reluctantly, away from the magical realm and back into one's own body. Many NDEs report that their experience did not feel like a dream or a hallucination but was, as they often describe it, "more real than real life." They are profoundly changed afterward, and tend to have trouble fitting back into everyday life. Some embark on radical career shifts or leave their spouses.

I have two friends who talk about their NDE and recall their stories as follows to illustrate the issue. The purpose of these stories is not to explain NDE but rather to demonstrate modes of vision and envisioning that are beyond the *Technique* paradigm.

Dave Holland

There are many things about the story of Dave Holland that captivate and intrigue me. As I sit with Dave at times and chat and drink, I look at him and can only think of the words 'miracle' and 'mystery'. Dave should be dead but isn't.

I first met Dave in 2009 when doing work in SPoR for a building company Baulderstone. They had decided to hold a 'safety day' and Dave Holland was the guest speaker. Dave got up and complete with graphic slides told his story. During this 90 minute presentation several burley tough steelfixers at the back of the room crashed to the floor and just fainted. Dave's presentation was in itself traumatic (*Figure 1. Dave Presenting in Full Flight*).

You can't get a more horrific story than Dave's.

Dave was doing soil testing at Braeside housing estate for Chadwick Group Holdings Pty Ltd, something he had done thousands of times before.

On 6 February in the morning 2004, Dave's hair became tangled in an unguarded drill rig. Working alone, he tore himself free, stripping his scalp from his skull and snapping two vertebrae, then managed to stagger 51 metres to help. But he is convinced he would have died — or been left a ruin — if not for the efforts of a group of ordinary people: the worker who found him; the police and ambulance officers who raced him to hospital; the surgeons who operated for 12 hours and the nurses who cared for him for months; the investigators who fought to bring him justice; the trauma counsellor who helps him deal with nightmares and flashbacks. There is a Carthartian experience in being able to share and receive his story.



It is difficult to comprehend the injuries Dave incurred. His hair didn't get just caught in an auger at the back of a truck but he was scalped from his shoulders removing all his hair and scalp exposing his brain and tearing out his eye and breaking his neck. Why Dave did not die in the paddock at that moment is a mystery.

Just as Dave's injuries were quick his recovery has been slow, agonising and fraught with complications including massive stressors of PTSD, impossible sleep, emotional trauma and complications of medications required to recover. Even when I met Dave for the first time 5 years after his accident he was shaken from the event and reeling from the after affects of the trauma and ongoing treatment. His initial treatment in ICU was 12 months.

I remember meeting Dave once for Dinner in the main street of St Kilda, just he and I talking about life as the sun set. We just talked about living and spirituality. Dave is a very committed Buddhist and was so before his accident and finds the presence of Buddhism helpful in tackling life and risk.

I have decided not to show any of the images that Dave presents in his story except one documenting his road to recovery and showing how gangrene had set into his injuries (*Figure 2. Dave Holland in Recovery*) and added to the extensive number of complications he faced.

To give further gravity to the nature of this incident, the following quote from *The Age* 'To Hell and Beyond' 27 May 2007 is helpful:

Three years on, sleep still comes uneasily. His head hits the pillow and he



flashes back: Caught up in the spinning and metallic screaming and the wet cracklepop sound of tearing flesh. The coppery tang of blood. The thing dragging him closer. The fear and the pain.

When sleep does take him, so do the nightmares. His partner's daughter, 11-year-old Xenia, getting trapped and torn. Or his heeler-collie cross Pushkin being pulled apart. He watches helpless, heart racing, as the parts somehow reassemble and the tortured dog sits there licking its terrible wounds.

Daylight offers little rest. Too many sounds trigger the flashbacks: Each March the angry, high-combustion howl of Grand Prix cars circling the park a couple of blocks behind his home; ambulance and police sirens along Kerferd Road; construction work; the rattle and clatter of trains; a car revving too close.

I remember putting in a hell-mission of strength. I heard another tear and my head could move a little. I was still pushing, there was a loud tear and the whole scalp ripped from the back forward and I was looking at the inside of my own face as it pulled away from my skull to the end of my nose.

During the telling of his story Dave mentions his experience whilst on the operating table where he clinically died several times. He says quite clearly that he was above himself out of his body and could see himself dead on the table.

Then by some mysterious twist of fortune he surged back into his body and even though unconscious and under anaesthesia, knew he was back and present in his body. This was not a dream.

What I learned from Dave is about the reality of this experience. Who am I to tell him this was not real? Who am I to tell him it didn't happen? When I asked Dave's permission to tell his story as an opening to this book he stated in an email:

I have met a couple of people who have had the death experience on an operating table, and they experience much suffering throughout their lives. Facing death, with no control, becomes traumatic, and they live with the experience as it happened yesterday for the rest of their lives. So the hospital rightly navigates you away.

Fortunately i felt only beauty, left with a picture of my celestial path, of great joy and peace, provided of course i continue to keep my footprint light.

You know the elephant in the room for me right now is, Monday last week I fell from a ladder, snapped my wrist almost in two, and took myself off to the Alfred (in a taxi as you do). As always, in an almost dream state, it was reset, then I found myself rushed into surgery to put a plate and screws. The very same place, I originally had the turn on the operating table, exactly the same table.

The same surgery, i attended 16 years ago, very little had changed (why change perfect). There I sat, no fear, perception in slow motion, every smell, colour, body movement, colourful scull caps no old style shower caps. No more matching slippers, looked much more comfortable. The surgery on the second floor, not the basement, how come no lift. I can't really vocalise, the information, sometimes as quirky as the scull cap example. I can't really put words to the experience, though I'm sure I have plenty to still learn. I mean you asking about this experience, then me physically reliving it, you've got to see a bigger intelligence at play.

I mention this (apart from the reality single finger typing is rather slow) I witnessed layers of perception as I waited. Only two of us, waiting (virus has cleared the hospital as well as changing the environment all adding to the experience), the guy next to me has a problem with his lung replacements, I fix onto his Harley Davidson tattoos, I really need to kick smoking...

Anyway I know I always drift on tangents with you, please forgive my want to share that story. I've almost kicked the morphine.

When Dave sits in front of me and recounts an experience that simply cannot be tackled by the assumptions of *Technique* I become mesmerised by what this man has lived and died through. There is no evidence other than his testimony. He states:

My first death experience happened on the accident site, The second I really have no memory of it was in the first two weeks in intensive care. The third, I don't talk much about it happened about four months in. I passed on the operating table. It is extremely important to me, I have never known an experience/information download like it. I came out of my body and watched as they worked (large needle to the heart) as a golden gentle light like a spotlight over the scene. Its not what I saw that is important, it is what I felt/learn't/known its hard to explain, a beautiful experience.

Science attempts to tackle the challenges of this issue but ends up in mystery (<https://www.sciencedirect.com/science/article/pii/B9780128009482000200>). We simply don't know.

One thing about Dave I would like to say is, I could not find a more caring, loving or compassionate man who makes the moment of each day he lives, serving others, caring for the community. Dave was probably like this before the accident but there is nothing more sure than this accident had amplified this disposition one hundred fold.

This final picture in Dave's story (*Figure 3. Dave Holland 2018*) is of him at Sacred Heart Mission St Kilda (<https://www.sacredheartmission.org/news-media/our-blog/mission-champion-dave-holland>) where he

has volunteered for more than 15 years. Dave spends his time at the mission helping out and chatting to vulnerable and fragile people about resilience, holistic being and recovery.

Figure 3. Dave Holland 2018



- You can read more of Dave's story here: <https://licensing-publishing.nine.com.au/archive/Dave-Holland-who-suffered-severe-2F3XC5ID0C9B.html>
- <https://www.theage.com.au/national/scalping-victim-warns-of-perils-of-the-workplace-20070228-ge4bhv.html>
- You can read more on NDE here: <https://www.theatlantic.com/magazine/archive/2015/04/the-science-of-near-death-experiences/386231/>

Keith Lewis

Another of my friends Keith Lewis who does mathematical work for me on the MiProfile Survey, tells of an experience of NDE in Fullham Garden Adelaide in 1962 when he had a road accident. Keith recounts how he stood on the corner looking at the car with his body in it as people rushed to help and distinctly remembers staring from the corner looking at the accident and himself in the car, to then coming back into his body and breathing again.

Reflection on Non-*Technique* Knowing

What these stories tell us is, there are ways of knowing and perceiving that we neither understand nor can explain using 'scientific method'. Call it a sixth sense, transcendent, spiritual or non-material, it is simply a fact that we don't know that much about extra-sensory perception or consciousness. What we do know is that STEM-only approaches to knowledge and *Technique* offer little other than speculation about the unconscious and often denial from a *Technique* approach to experience.

Much of what STEM-only knowing seeks to do in rationalising these mysteries of human experience is to deconstruct them and take them out of mystery by its own binary reductionist faith in its own projections of 'scientific method'. The trouble is, the assumptions of STEM-only knowledge don't take us very far, most of the time leading us to the conclusion that faith in science is better than faith in spirituality. If we want to know more about how humans make visionary decisions then, one has to take an excursion into the nature of the unconscious and the notion of 'the soul'.

So why start this book with a story on the mysteries of NDE and extra-sensory perception?

Well, perception and vision are not just about the senses but rather must include, many senses we don't understand. You can research NDE further in *Evidence of the Afterlife* by Long and Perry (https://www.difa3iat.com/wp-content/uploads/2014/08/Jeffrey_Long_Paul_Perry_Evidence_of_the_AfterliBookZZ.org_.pdf).

If we want to better understand perception, imagination, vision and envisioning then perhaps this is the best place to start. Throughout history it seems that visionaries and prophets, those who see and experience the world differently and that move us, seem to emerge out of a Poetic encounter with life rather than a mechanical understanding of life.

If we want to embrace the idea of vision and envisioning, this is the place to start.

Deja Vu

One of the odd experiences in life is the feeling or assurance that one has either experienced something before or has been somewhere before. The phrase *Deja Vu* means 'already seen'. Whilst *Technique* rejects the idea of pre-cognition and prophecy, *Poetic* views do not.

I have had this feeling of *deja vu* a few times in my life as if a dream has started even though I am fully conscious. Mysteriously I have recognised an object or place in which I have never seen before except perhaps in a dream and in the moment, the dream and the experience seem to coincide.

Noone really knows the meaning of such experiences even if experienced psychedelically. In the case of Crosby Stills Nash and Young (CSNY) and their hit song *Deja Vu*, Crosby cites the meaning of the song in his Buddhist beliefs and life as cyclic. Crosby got the inspiration for the song when he went sailing for the first time and mysteriously knew what to do. He states:

It's as if I had done it before. I knew way more about it than I should have. I knew how to sail a boat right away. Not an instinctive thing. It doesn't make sense. I wasn't thinking about that specifically when I wrote the song. It just came, but in hindsight, the song was informed by those experiences. I felt then and now that I have been here before. I don't believe in God but I think the Buddhists got it right - we do recycle.

Deja Vu is more than intuition although, we do feel at times that we have experienced something before because we have embodied a general sense of something. In my case I have driven into a new town and somehow knew where the toilets were in a back street. It was if I had been there before. On other occasions I have had a hunch about something without rational reason and in following the hunch have found something to be as I had envisioned it.

Goosebumps

What a strange experience this uncontrolled generation of goosebumps. In a similar way to an uncontrolled surge in tears or being overcome by an emotion, such is the nature of human embodied existence.

Why should my whole body tingle and shiver in expectation of an experience? What amazing power of the Mind to generate such a response. By Mind I don't just mean brain, the concept of Mind denotes the whole embodied person. Whilst these bumps are caused by a contraction of miniature muscles that are attached to each hair it is their uncontrollability that is of most interest. Most of the time we get the goosebumps and then realise we have them, demonstrating that goosebumps are generated unconsciously.

It is nearly impossible to induce goosebumps or control goosebumps by conscious thought. Just further evidence that there are many things about human being that are not known to us, yet the phenomenon is real. However, First Nations People have known about non-materialist ways of knowing in spirituality for millennia.

Indigenous Knowing

When I was working in the ACT Government I was Manager of Youth, Community and Family Support and as such was directly responsible to the Minister for Youth Affairs. One of the awkward roles I had to undertake was responsibility for Indigenous Youth in the Territory (Canberra).

Whilst I have always been sympathetic with Indigenous issues I have no expertise in the area except for teaching Indigenous History in University and Schools. Even so, as a non-Indigenous person, how could I ever express the injustice and 'feeling' of injustice for white colonization and the brutalism of the British Empire (<https://www.thetoptens.com/brutal-empires-history/>)?

So, the first thing I did was gather about a group of Indigenous leaders and listen. I appointed a number of Indigenous young people and formed a committee from people I had known from the Galilee days (see book One). One of my most trusted friends was a local Indigenous man Mark Huddleston who in many ways became the face and translator for what we sought to do. When I left that work Mark gave me one of his paintings which proudly adorns my bedroom wall (*Figure 4. Mark's Painting*).

In this role I learned very quickly about my whiteness and about the error of many assumptions in engagement. Lots of what we learn in the psychology of communication simply doesn't apply in Indigenous settings. I learned about the factional groups and about regional politics and in the end managed to develop some good programs and outcomes based upon the privileging of Indigenous thinking, culture and strategies.

Figure 4. Mark's Painting



One of the most important lessons to learn in engaging with Indigenous people is that *Technique* doesn't make sense to the Indigenous Mind. Indeed, *Technique* is so alien to the thinking of all First Peoples globally that it is understood as positively disadvantageous.

Vision in Indigenous cultures is coupled with waiting, listening and intuiting. For First Nations People the philosophy of The *Dreamtime* governs engagement. The *Dreamtime* is the Aboriginal understanding of the world, being and living. The *Dreamtime* is synonymous with the 'spirit' of the country and emergence from ancient times. If you don't understand Spirit then you probably won't connect with Indigenous culture. In First Nations Culture there is no vision without *Dreamtime* and *Songlines*.

We now have in Australia at all Government events, an Indigenous 'Welcome To Country' ceremony. You can see here the Prime Minister and Leader of the Opposition of Australia warding off evil spirits in this smoking ceremony (http://parlview.aph.gov.au/mediaPlayer.php?videoID=460562&operation_mode=parlview#). More recently Indigenous approaches to health and healing that include acknowledgement to Spirit has also been acknowledged (<https://www.sbs.com.au/yourlanguage/italian/en/article/2017/07/05/aboriginal-healers-rise-thanks-indigenous-organisation-and-italian-researcher>).

This poses a huge problem for *Technique* thinking that cannot allow a metaphysical understanding. Evil spirits are not empirically demonstrable, neither does STEM-only thinking have the capability to understand myth, faith, Semiotics, symbolism, superstition, religion and spirituality. The dilemma is highlighted with regards to the stance of Australia's Science Organisation CSIRO (Commonwealth Science and Industrial Research Organisation). In CSIRO policy it seems that a bit of intellectual schizophrenia is healthy and sensible (<https://quadrant.org.au/magazine/2012/01-02/smoking-out-evil-spirits/>). The policy

reinforces a patronising perception of First Nations People as quaint curio, picturesque Stone Age relics lost in their own *Dreamtime*, a people divorced from the rest of a Nation that ought to belong to everyone who lives in it.

Spirituality

The National Gallery of Australia (NGA) and National Museum of Australia (NMA) have many permanent exhibitions of Indigenous Art and Culture. One of its prized exhibits and first in the entry of the building is entitled 'Spirituality' and is accompanied by totems from Northern Territory and other artefacts. The exhibition on Indigenous Spirituality is explained in *Figure 5. Spirituality*.

Dark Emu

The recent publication of *Dark Emu* by Bruce Pascoe (<https://www.booktopia.com.au/dark-emu-bruce-pascoe/book/9781921248016.html>) completely turns on its head much of the mythology created by white conservative history that attributed the 'hunter-gatherer' tag to Australia's First Nations Peoples. Included in this new history is the validation of Indigenous ways of knowing, much in rejection of the paradigm of *Technique* and STEM. I recommend *Dark Emu* for your library. Similarly, *Blood on the Wattle* by Bruce Elder and *The Australian Frontier*

Figure 5. Spirituality

SPIRITUALITY

Past, present, future

We have a deep spiritual connection with the land. Our relationships are with people, the land, the animals, the plants, the skies, the waterways, the weather and our ancestral spirits.

Spirituality is the foundation of our culture. The form and expression of spirituality differs between our people from community to community. Each group has its own language word that refers to spirituality. Ngarinyin people in the northwest of Western Australia refer to it as *Ungud*, the Arandte of central Australia as *Aldjerinya*, the Pitjantjatjara of northwest South Australia as *Tjukurpa*, the Yolgnu of northeast Arnhem Land as *Wongar*.

Creation stories come from our Dreaming, which describe the travels of our spiritual ancestors. Our spiritual ancestors came to earth, and as they traversed the land, they created the animals, plants, rocks and other land formations that are familiar features of the Australian landscape. They also created the relationships between groups and individuals with the land, the animals and other people. Our spiritual ancestors are represented in the form of the trees, the rocks, the stars and many other parts of the landscape.

The Dreaming is neverending, linking the past and the present, the people and the land.



Wars 1788-1838 by John Connor are a necessary read to understand Indigenous history, culture and spirituality.

For Indigenous peoples it is oral tradition, *Poetics*, art, story and dance that convey their spirituality and *Songlines* to the land and their ancestry. ... and it was Enlightenment Science in its Imperial knowledge that declared Australia *Terra Nullius* (uninhabited). I think one of the reasons why teachers struggle to teach Indigenous Studies is because it requires the letting go of assumptions of *Technique* that dominate the school curriculum (<https://theconversation.com/i-spoke-about-dreamtime-i-ticked-a-box-teachers-say-they-lack-confidence-to-teach-indigenous-perspectives-129064>). This includes the ability to suspend judgment and imagine as Indigenous peoples do well beyond the confines of the STEM *Mentalitie*.

It is from First Nations People knowledge and vision of The *Dreamtime* and *Songlines* that we can understand ways of knowing beyond the materialist confines of STEM and the quest for *Technique* in Western society. There is however a transition space that allows us to transcend the limits of *Technique* and STEM and this is in the Soul of music. The soul in music is a Poetic experience that cannot be measured yet brings us to the embrace of the unconscious and the Indigenous power of a *Songline*.

A Brief History of The Soul, Self and Metaphysics

Across all ancient civilizations there has been this fascination with what animates the human body and gives it life and in various ways this was termed 'the soul' particularly given by Greek origins and culture. In this brief historical discussion of the human fascination with animated life, consciousness and metaphysics, we capture this enduring focus by humans on the non-materiality of human existence and non-existence. Whilst much of this speculative interest has been generated by the mystery of the idea of an Afterlife, this interest is also generated by experience that cannot be explained by either the material, behavioural or rational perspectives on being and experience.

After this brief excursion we can then explore just how much vision, perception, imagination, dreaming and creating come from this characterisation of the unconscious life as a source for meaning. Much of this discussion also brings to the surface the human struggle for sources of the self and the making of identity.

The idea of a human 'soul' can be traced back 60,000 years or more to Indigenous Art of the Wandjinas (<https://en.wikipedia.org/wiki/Wandjina>) in the Kimberley. In this Indigenous Art there has always been this presentation of what is physically inside humans and animals but also the spiritual aura and Spirit associated with humans, usually depicted as associated with the head and Mind. In Indigenous mythology it is the 'Kurdaitcha Man' (<https://en.wikipedia.org/wiki/Kurdaitcha>) who knows how to contact the souls of the dead.

Ka in Egyptian mythology is representative of the life force or spirit. The Ancient Egyptians believed the soul had three parts, the ka, the ba, and the akh. The ka and ba were spiritual entities that everyone possessed, but the akh was an entity reserved for only the select few. Their beliefs were that the living were responsible to help the dead journey into the Afterlife. In Egyptology Horus is of value to this discussion of soul particularly pertaining to the Eye of Horus. The eye of Horus is the symbol for the publisher of this series of books in risk, Scotoma Press. As one of the earliest deities, it was the Eye of Horus that was associated with the idea of insight, vision and protection particularly with a focus on preserving the Afterlife and warding off evil.

It seems clear that the Apostle Paul was referring to this Eye in Galatians 3:1 amidst the claims of many mystery cults that existed at the time in the First Century. It is also of interest that Paul's first letter to the Galatians concerned the notion of perception, discernment, vision, envisioning and being seduced by fundamentalist cultic ideology.

We can trace Greek thinking about the nature of the self as soul to Homer perhaps 800 BCE and later the mystery cults mainly in Orpheus. It was under the influence of Orphism and perhaps Greek Shamanism, that later thinkers began to develop the Psyche in more spiritual terms. Pythagoras and Empedocles seem to have

shared, and what they encouraged in thinkers who would come later, a belief in a soul, or self, that existed prior to the body, that could be induced to leave the body while the body remained alive, and that would outlast the body.

It was Aristotle who first moved from the idea of the soul as just the animation of life to declare that the soul was the seat of reason, spirit and appetite. Later the Epicureans shifted this idea to all that occurs in the head and made the soul very much a mental thing. It was the Epicureans who seemed to develop this idea of the rational and non-rational human. In Plato's interpretation, he reinterpreted traditional Greek magico-religious ideas within a framework of a newly emerging rationalism.

Mithraism and Gnosticism were two of the most dominant mystery cults of the Roman World. Gnosticism (meaning 'having knowledge') takes its meaning from having 'spiritual vision' and continues to this day in a range of cults and movements like Steinerism, Scientology and Anthroposophy. The nature of Gnosticism is cosmological and juxtaposes the idea of a benevolent superpower god against the Demiurge who is associated with the material world. Mithraism was extensive across the Roman World with well preserved sites in London (<https://www.londonmithraeum.com/>) that demonstrate just how extensive this cult penetrated the known world. With roots in Zoroastrianism, the cult of Mithras enabled seven tiers of initiation and purification through ritual through the mystic attributes of blood. Mithraism was considered a rival and competitor to Christianity and was sometimes confused for it.

Then along came the Apostle Paul. It was Paul who described the human as a 'psychic body' (*soma psychikon* 1 Corinthians 15:44). In Pauline anthropology much of his anthropological language is integrated and interchangeable. This was radical and visionary for his day. Most interestingly his use of the words such as 'inner' and 'outer' being related to his intermingling of nous (mind), noēma (thought, mind), psychē (vital self, life force, life), syneidēsis (consciousness, conscience), pneuma (breath, spirit, life force). These, in turn, are closely associated physiologically with the 'heart' (kardia) and the 'innards' (splanchna).

The real gift Paul brought to the discussion on soul was an holistic sense of how all are integrated and interdependent. This kind of holistic integration in anthropology also resonates with the work of Fuchs, Ginot, Damasio, Varela, Noe, Raaven and Thompson and those in the Embodiment Movement of perception that we will discuss later in this book. Paul also used all his anthropological terms interchangeably with their counterparts in Hebrew in heart, face, psychē and flesh. His use of these anthropological terms was often metaphorical, metonymic, and with figurative meaning. This enabled Paul to envision a new ethic of being and becoming that was unknown to the ancient world.

Perhaps the use of the word 'heart' is the most repeated word used to capture a sense of self, often referring to the faculty of will, emotion, thoughts, desires, loyalty-belief, and affections. The heart is also used as the seat and location for divine inspiration and spiritual endowment. The word 'psyche' in the New Testament is usually interpreted as 'soul' and the word 'pneuma' as 'spirit' but again were used by Paul as distinct but also interchangeable. Some argue that Paul's integrations were from his education in the Stoics and Zeno in his construction of the psyche.

It was Origen in the Second Century that came up with the idea of the 'pool of souls' and that all the souls in History were made at creation and allocated to persons at birth and returned at death.

One of the founding philosophers of Christianity was Augustine who as a platonist and anti-Donatist really brought to the fore the language of 'the soul'. Augustine in his construction of Original Sin made the soul the seat of divine and immortal existence. Whilst one can be physically dead one can lose one's soul in sin. It was to be later that the so called 'Church Fathers' sought to soften the focus on 'spirit' and were attracted to the language of 'soul'. Then in an Ecumenical Council of Vienne in France in the year 1312, the idea of 'soul' became more prominent.

Descartes, Locke and the Enlightenment all speculated about the nature of the self and of substance but at no time disposed of the divine or the metaphysical in their thinking of the soul or the nature of the human self.

These ideas were extremely consequential. Directly or indirectly, they seem to have powerfully influenced Plato and, through Plato, various church fathers, including Augustine and, through Augustine, Christian theology and,

through Christianity, the entire mindset of Western civilization, secular as well as religious. It is ironic, perhaps, that ideas that eventually acquired such an impressive rational pedigree may have originated in the dark heart of shamanism, with its commitment to magic and the Occult.

By the Sixteenth and Seventeenth Centuries, the view that the soul was divided and in conflict with itself surfaced in the way of new thinkers, including Montaigne, Shaftesbury, and Rousseau, until in the Nineteenth Century, first in Schopenhauer, then in Nietzsche, and then finally in Freud, the lower parts of the soul were relegated to 'the subconscious'. Please note the Subconscious is not the Unconscious. This is one of the main points in the split between Freud and Jung. For Freud the Subconscious was understood a deficit human faculty and for Jung the Unconscious was understood positively.

Even Charles Darwin did not dismiss the idea of a soul, spirit or an Afterlife but remained a sceptical theist till the day he died. The real break from the notion of a soul/spirit as part of human identity was made by Freud and Marx. Although Freud often spoke of the soul and the 'inner' man his words 'die seele' have often been translated as 'the mind'. By soul Freud meant psyche which takes in the id, ego and superego. Marx on the other hand was a complete materialist and understood religion as a metaphysical delusion. For Marx all of the language and discourse of a soul, Afterlife, spirit or consciousness is a delusional construct of social relations and an outcome of nothing more than needs and drives of humans for meaning.

Jung on the other hand used the notion of a human soul in a traditional religious sense but also used it interchangeably with the notion of human Mind (meaning 'Being'). For Jung the unconscious, mind and soul were all expressions of psychic consciousness. In *Memories, Dreams, Reflections* he states (p.387):

If the human soul is anything, it must be of unimaginable complexity and diversity... I can only gaze with wonder and awe at the depths and heights of our psychic nature. Its non-spatial universe conceals an untold abundance of images which have accumulated over millions of years of living development and become fixed in the organism. My consciousness is like an eye that penetrates to the most distant spaces, yet it is the psychic non-ego that fills them with nonspatial images. And these images are not pale shadows, but tremendously powerful psychic factors ... Beside this picture I would like to place the spectacle of the starry heavens at night, for the only equivalent of the universe within is the universe without; and just as I reach this world through the medium of the body, so I reach that world through the medium of soul.

Interestingly the language of 'soul' has decreased in time and the notion of 'spirit' has been normalised to speak of the non-materiality of human being. The word 'soul' seems now more equated with a medieval understanding of non-material being, romance and matters of the heart. Yet, still the notion of a soul is popular in music and film making. We even have a genre of music called 'soul music' (often just called 'Soul') and 'negro spirituals', both originating in African American oppression and seeking release from the limits of materialist capitalist slavery and oppression as black poor race.

Ryle in debate against Cartesian duality in debating the 'mind-body problem' termed the concept of a human mind/life/soul as 'the ghost in the machine'. All of these expressions and language have in common a focus on the non-material nature of human experience. Unfortunately, the idea of a 'mind' has now become equated to the human brain as neuroscience grapples with the same mind-body problem. This seems shaped by the brain-as-computer metaphor and simplifies the mysterious characteristics of human embodiment.

Bertrand Russell and Richard Dawkins also stand out as Scientist/Positivists who had little to say about the soul. As it was not a scientific idea nor part of a Positivistic, Materialistic and Objectivistic worldview, both dismissed the idea of a soul/spirit as a religious delusion. In such a view the mechanics of the brain are equated to consciousness.

Whilst all this speculative evolution in thought has waxed and waned over the millenia there remains a popular view that there is both a human spirit, an Afterlife and an unconscious. In 2020 in the USA in the Trump Presidency we have witnessed the dominance of the Religious Far Right in politics with Televangelists in the

White House and the President's 'spiritual advisor' Paula White claiming the White House as 'Sacred Ground' and exorcising the Devil (<https://www.youtube.com/watch?v=5w0kSkvusjI>). During the Covid 19 Pandemic in 2020 the richest televangelist in the USA Kenneth Copeland (worth \$300 million) openly exorcised and cast judgment (<https://www.youtube.com/watch?v=OSIrQBGfUtw>) on the virus as the Devil blowing the breath of his God on the virus to banish it from existence (https://www.youtube.com/watch?v=dbqbiX4xi_0). I'll just leave these reference with you as evidence that the 2020 political party in the USA endorsed the nature of spirits as persons and deities.

This brief excursion into the history of the soul demonstrates that throughout History such has been a preoccupation through the ages. There has never been a time when 'the soul of the matter' has ever been separated from the notion of vision.

I have made it clear in other places and in previous books that my own worldview is a mix of existentialist, phenomenological and Christian dialectic. I am attracted by the work of Ellul, Kierkegaard, Jung and Merleau-Ponty on the nature of the human unconscious/spirit. This is not to say that this *Mentalité* is THE way of thinking in non-material identity of the human self but that I find these positions as compelling as any other of the speculations I have discussed previously particularly, the faith and speculations of the *Technique* worldview.

Save Our Souls in Movies and Music

Of course, the notion of a soul/spirit dominates music and film making and demonstrates society's continued fascination with Metaphysics. Some of the most popular movies of all time being: All time Blockbusters like: *Star Wars*, *The Matrix*, *ET*, *Close Encounters of The Third Kind*, *Cocoon*, *Lord of The Rings*, *Indiana Jones*, *Avatar*, *Alien*, *Inception*, *Independence Day*, *Terminator*, *The Exorcist*, *Buffy*, *Twilight*, *X-Files*, *Game of Thrones* and *Harry Potter* all testify to the attraction of the transcendent and the love of binary black and white thinking.

It is from Ricoeur that we learn that myth/symbol mediate the fundamental challenges of life. No religion can completely express the ultimate awe of the infallible, it must use symbols/myth to point to the transcendent. Religion links what 'is' with what we want to be and in film we see symbolic expressions of the inner unconscious drama of the human psyche.

We see in so many of these movies the hero cycle at work through the symbolism and myths of good/evil, light/darkness and fallible/infallible. It is in the mythology of the archetype of innocence that movies seem to find their greatest investment. When the weak hero risking all finds meaning, purpose and purity in rising above the wicked in triumph we can rest assured in safety.

We can recall moments and symbols from movies as iconic representations of archetypal themes. I will never forget the first time I saw *Raiders of the Lost Ark* and in the closing scene where the Nazis opened the Ark. I can recall how the angels from the Ark emerged and burnt everyone watching except for Indiana and Marion, who had not transgressed the holiness of the Ark but had kept pure and innocent of evil. As the angels fused the electrical equipment and burned holes in the powerless soldiers standing looking on, the heads of the main protagonists of evil Dr Belloq and the SS tyrant Deitrich melted and explode in the presence of the wrath of God.

As one of the most popular film series of all time, the Indiana Jones movies invoke many religious symbols and myth, drawing on archetypal motifs of innocence, evil, loss, betrayal, greed, corruption, defilement, adventure, discovery, risk and safety. For Ricoeur fault and blame can only be properly described through mediating agency such a metaphor and symbol. In *Raiders of the Lost Ark* through myth supernatural realities are made natural realities and the film validates an ontological existence to the orthodox concepts of Christian theology.

It is interesting how religious images, symbols and myths have been made increasingly more relevant in Western society through popular culture and are more powerfully presented than ever before. This is what Ricoeur calls 'the exegesis of the symbol'.

The application of religious mythology, semantics and symbol to Indiana Jones authenticates the philosophical symbolism of orthodox Christian theology particularly, Original Sin and Penal Substitutionary Atonement. Ricoeur highlights the fact that such a hermeneutic (theory of interpretation) brings the power of myth and symbol to the unconscious, and discloses knowledge and philosophy through emedded symbols and myth.

It is through the myth/symbol that we feel the locus of evil. Ricoeur states (*Fallible Man*, 1965. p. xliii):

The exegesis of these symbols prepares the myths for insertion into man's knowledge of himself. In this way a symbolics of evil is an initial step toward bringing myths nearer to philosophic discourse ... this study is centred on the theme of fallibility: the consitutional weakness that makes fallibility possible.

In this way Ricoeur considered myth and symbol to be both outside of God and humans in origin yet present in both in symbolic effect. The way symbol/myth affect humans is evidence of the human inability to truly know oneself, this is most present in the drive for infallibility.

The Soul In Music

One doesn't have to search very hard to find the same fascinations with the soul in History as the search for soul in Music, Art and Movies. In the top 500 songs of all time (<https://www.rollingstone.com/music/music-lists/500-greatest-songs-of-all-time-151127/>) we find endless reference to spirit, transcendence, Afterlife, soul and the unconscious. Most of these references to soul and spirit in music are connected to the ability to see and envision something others can't see. To demonstrate this let's explore the top 10 songs of all time judged by sales and length of time in the charts (source *Rolling Stone*). These Top Ten are as follows with some selected lyrics:

1. Bohemian Rhapsody - Queen

Is this the real life
Is this just Fantasy?
Caught in a landslide
No escape from reality
Open your eyes
look up to the skies and see

2. Like a Rolling Stone - Bob Dylan

You used to be so amused
and Napoleon in rags,
and the language that he used
go to him now he calls ya
you can't refuse
when you ain't got nothing,
you got nothing to lose.

3. Hey Jude - Beatles

Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her into your heart
Then you can start to make it better

4. Born to Run - Bruce Springsteen

I'll love you with all the madness in my Soul
Someday girl I don't know when
We're gunna get to that place we really want to go
and who'll walk in the sun
but till then tramps like us
Baby we where born to Run

5. Stairway to Heaven - Led Zeppelin

There's a feeling I get
When I look to the west
And my spirit is crying for leaving
In my thoughts I have seen
Rings of smoke through the trees
And the voices of those who stand looking

6. Hotel California - Eagles

There she stood in the doorway
I heard the mission bell
And I was thinkin' to myself
'This could be heaven or this could be hell
Then she lit up a candle
And she showed me the way
There were voices down the corridor
I thought I heard them say

7. **Imagine - John Lennon**

Imagine there's no heaven
It's easy if you try
No hell below us
Above us, only sky

8. **Sympathy for the Devil - The Rolling Stones**

Please allow me to introduce myself
I'm a man of wealth and taste
I've been around for a long long year
Stole many a man's soul and Faith

9. **November Rain - Guns and Roses**

Nothin' lasts forever
And we both know hearts can change
And it's hard to hold a candle
In the cold November rain

10. **More Than a Feeling - Boston**

Its more than a feeling, when I hear that old song
they used to play (more than a feeling)
I begin dreaming (more than a feeling)
till I see Marianne walk away
I see my Marianne walkin away

As we research every single song in the top ten in History and then top 500 there is always reference to transcendence and vision for humanity in fallibility, love, soul, spirit and non-material experience. Moreover, the evidence is overwhelming that inspiration, imagination, creativity, discovery, insight and vision come from this non-material source. This following example from Tommy Emmanuel's social media site is indicative. See *Figure 6. Tommy Emmanuel's Note*.

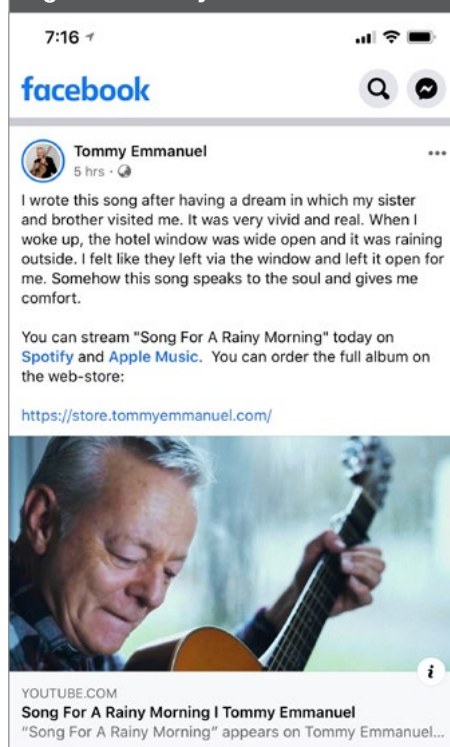
So, SPoR is interested in *Poetics* and matters of the soul (captured in the study of linguistics, semantics, language, Semiotics, the unconscious and literature) and mimetics (the enactment of imitation) because they help envisioning. When one is interested in the nature of the unconscious and how humans make decisions one moves away from *Technique* to knowledge that explores broader approaches to being and experience and it is from such Poetic explorations that one envisions different ways of knowing that humanise, affirm and confirm the ecology of life, community, *Socialities* and an Ethic of Risk.

Harry Potter

It is no wonder that the highest selling book of all time is Harry Potter. Sales of the book exceed 500 million copies worldwide. So what is the appeal of three children entering schooling at Hogwarts School of Witchcraft and Wizardry? Why has this fantasy story become THE book of all time? Why has the hero myth and hero's journey yet again captured the imagination of a world that longs for the transcendent? Why is the website <https://www.wizardingworld.com/> one of the most heavily trafficked sites in the world?

The story of Harry Potter captures and names all of the Archetypes we experience in life. Many of the characters serve as 'types' that resonate with us about good and evil, suffering and pain and, truth and justice. It is not just the effective characterisation and plot that attract people but the anchoring to eternal myths, metaphors and symbols that are the foundation of human identity. This anchoring to eternal

Figure 6. Tommy Emmanuel's Note



myths and symbols is critical for its success. It is when myths and symbols resonate with our own that we are drawn to narratives because they also tell our story.

We all have a Lord Voldemort in our lives and empathise with the Muggles and the downcast. We all seek a mediator who speaks truth to power for us and in the end brings that truth to victory for us. Even though the Fundamentalists have damned Harry Potter as evil and anti-Christian (<https://www.smh.com.au/entertainment/books/harry-potter-banned-by-christian-school-20120824-24q7i.html>) it continues to serve as a vision of how Justice, Hope, Love and Faith ought to be. Such is the power of the symbology of the story.

However, Harry Potter is more than a book, its adaptation into movies has made \$10 billion (<https://www.the-numbers.com/movies/franchise/Harry-Potter#tab=summary>)

The movies and books satisfy a fundamental human thirst for the supernatural, the transcendent and the non-materiality of being. We all look at Harry and wonder where he gets his vision, how come he is the chosen one, how come he is more discerning? Why is Harry the Prophet?

Brain Dead

There are those that suppose that humans and their identity can be all posited in the brain (Jasanoff, A., (2018) *The Biological Mind*. Basic Books, New York) including the mythology that a brain could work on its own if outside the body supplied with fluids, oxygen and blood. Of course, there is no evidence for such mythology but the supposition serves to stimulate the powers of *Technique* and the quest for immutability.

Everything supposed by Jasanoff is couched in the language of faith in his book. He calls this the 'mystique' of the brain. Jasanoff's book is based on the mythology of the brain-as-computer metaphor even though all the evidence about humans as embodied is not discussed.

Of course, *Technique* doesn't need evidence to solve the mind-body problem (https://en.wikipedia.org/wiki/Mind%E2%80%93body_problem) which of course is where the real challenges of the STEM-only approach to knowledge fall over. When STEM turns into *Technique* all of the problems of science put forward by Kuhn, Feyerabend and Lakatos years ago are laid bare. See further:

- Lakatos, I., and Musgrave, A., (1970), *Criticism and the Growth of Knowledge*. Cambridge University Press. Cambridge.
- Feyerabend, P., (1975) *Against Method*. Verso. London.
- Kuhn, T., (2012) *The Structure of Scientific Revolutions*. University of Chicago Press, New York.
- Kuhn, T., (2000) *The Road Since Structure*. University of Chicago Press, New York.
- Law, J., (2004) *After Method, mess in social science research*. Routledge. London.

STEM becomes *Technique* under the drive of Positivism. Positivism privileges information interpreted through reason and logic and is the most common worldview in the discipline of General Science. Positivism is based on Empiricism which means it only accepts knowledge from sensory experience. Positivism like many philosophies was constructed in opposition to another philosophy. In this case Positivism was constructed by Auguste Comte (1798–1857) in opposition to Metaphysics, non-materialist philosophies and Philosophy itself. Positivism anchors to the scientific method and rejects non-material theory. Positivism seeks to free itself from value-laden thinking in the quest for objectivism. Of course, this is a contradiction because the quest to divorce oneself from values is a value.

The Positivist focus is on objects and the rejection of non-materialist understandings of the world. If something is not 'observable' then Positivism must reject it, including psychology. There are a range of positivisms that have emerged since Comte but most share this foundation in objectivism, metrics, numerics and observable evidence.

The Frankfurt School which was founded by Fromm and Habermas later rejected the assumptions of Positivism and founded the philosophy of Critical Theory (https://en.wikipedia.org/wiki/Frankfurt_School). Since the development of Critical Theory a host of post-modern philosophies have emerged that critique the Positivist assertion of Logical Realism and objectivity. Postmodernist and Poststructuralist philosophies are two emerging philosophies from Critical Theory. SPoR has evolved from these traditions.

It is interesting watching the risk industry in recent times gravitate to the seductions and promises of neuroscience and neurotechnology, seeking out the certainties of the computer-as-brain ideology in the quest for certainty.

Indeed, the Positivist rejection of philosophy itself makes the risk industry more exposed to Metaphysical trade-offs as it seeks numerical absolutes. The risk industry is now more immersed in Metaphysics than one could imagine. In the search for zero that magical number, Risk now drifts into religious language and metaphors of super-heroes and faith/belief (<https://safetyrisk.net/safety-for-true-believers/>; <https://safetyrisk.net/safety-as-faith-healing/>; <https://safetyrisk.net/no-evidence-for-the-religion-of-zero/>). Because Safety-Risk is not equipped with philosophical thinking including An Ethic of Risk, it now accidentally falls into a religious worldview in its quest for secular absolutes. This is evident in AASP (<https://safety.asp.org/education/general-sessions/>) and XXI World Congress on Safety 2017 (<https://www.safety2017singapore.com/>) conferences.

This brings us to Jasnoff's idea that the brain is the centre of human identity. When any part of the body dies it affects the brain, when the brain 'dies' the person is said to be in a vegetative state. Even though an embodied person can be kept alive on a machine it is a matter of time before the loved ones will need to decide if and when the machine needs to be turned off. This is strongly linked to the family's collective Hope-Faith-Love-Justice.

The idea that a brain is a person has been smashed by researchers who have tried to keep animal brains alive outside of the animal's body (<https://www.technologyreview.com/2018/04/25/240742/researchers-are-keeping-pig-brains-alive-outside-the-body/>).

It turns out that brains can be kept alive outside of a body and with cells intact but of course no consciousness. All a brain is outside of the body is a living organ but consciousness and unconsciousness must be embodied. There is no science to demonstrate that any organ can survive for long outside of the body. It's well known that a comatose brain can be kept alive for at least decades. That is the case with brain-dead people whose families elect to keep them attached to ventilating machines. All of this poses huge ethical problems about defining personhood, especially if one's worldview is reductionist like Jasnoff.

How is This Relevant to Envisioning?

It seems that in all cultures and civilizations that inspiration, perception and vision are anchored to the soul, the unconscious or non-material transcendent aspects of human 'being'. If we want to understand the nature of visions, dreaming and imagination we can also learn much from a study of psychedelics.

Whilst psychedelics can teach us a great deal about the unconscious they are also part of destructive social relationships associated with addiction. For the moment I'd like to suspend discussion of addictions and just centre on what can be learned from psychedelics. The power and dynamics of psychedelic experience is discussed extensively by Hill (2013) in *Confrontation with the Unconscious, Jungian Depth Psychology and Psychedelic Experience*. Muswell Hill Press, London.

One of the truisms of the Music, Dance, Poetry and Arts scene is the commonality of psychedelics in accessing the unconscious. A study of 19th Century literature and art reveals that opium influenced the creative and imaginative spirit of many thinkers, philosophers, poets, musicians and artists (<https://www.bl.uk/romantics-and-victorians/articles/representations-of-drugs-in-19th-century-literature>; <https://www.worldcrunch.com/culture-society/under-the-influence-tracing-a-long-twisted-history-of-artists-and-their-drugs>). Much of the creative and imaginative work of the likes of: Dickens, Coleridge, Browning, Van Gogh, Warhol, Pollock, Led Zeppelin, The Beatles and Rolling Stones was drug induced

by accessing the unconscious. You don't need to have more than a few milligrams of a psychedelic drug in the body to generate visions, dreams, hallucinations and creative ideas.

There are some of course who have visions, dreams and an imagination that don't require psychotic drugs to enact the imagination and creativity. There is no record of either Jung or Blake having taken drugs to induce dreams or visions.

Whilst I can't comment on the music scene today, it was clear in the 1970s that much of the creative spirit in music came not from the conscious mind but the unconscious mind (https://en.wikipedia.org/wiki/Drug_use_in_music).

It is interesting in STEM literature that there is very little interest in the nature of consciousness, the unconscious or the Collective Unconscious. The assumption is that risk is all about *Technique*. Human decision making is therefore all about right programming, efficient systems and resilience engineering. The use of the computer, camera or other mechanical interface metaphors dominate STEM thinking and help anchor this worldview to a mechanistic interpretation of experience.

Everytime I undertake workshops in tackling risk I introduce the nature of human decision making through the One Brain Three Minds concept (<https://vimeo.com/156926212>; <https://vimeo.com/106770292>). Yet it seems *Technique* has no interest in the Wayward Mind and complacency. Claxton's work (*The Wayward Mind*, *Hare Brain Tortoise Mind* and *Intelligence in the Flesh*) ought to be mandated reading for any person wishing to understand human judgement and decision making.

In literature William Blake is the professor of the Wayward Mind. At the age of 9 years he was already seeing visions of angels and demons. His art and poetry is a kaleidoscope that explains human methods of dehumanizing itself. He was born in 1757 and witnessed the best and worst of the industrial revolution in England. His poetics testifies to his vision/prophetics for humanizing his society and the battle of good against evil and, the problem of innocence and naivety. Much of his work is freely downloadable:

- <http://triggs.djvu.org/djvu-editions.com/BLAKE/SONGS/Download.pdf>
- <http://www.93beast.fea.st/files/section2/blake/The%20Works%20of%20William%20Blake.pdf>
- <http://erdman.blakearchive.org/>
- http://www.mindserpent.com/library/blake/the_prophetic_books_of_william_blake.pdf

It's amazing that the STEM-only view in the risk industry is bedeviled by the Wayward Mind, the unconscious and the issue of complacency but has no interest in the challenges of understanding consciousness in relation to risk.

When I was a teacher in High School and Lecturer in University in Literature/English it was enlightening to teach what we can learn from the classics likes of Blake, Shakespeare, Dickens and T.S. Elliot. Whilst we don't have to experience visions like Blake, or take psychedelics like the Beatles, it would be good if just a skerrick of the risk industry showed some interest in creativity, discovery, learning, inspiration and imagination.

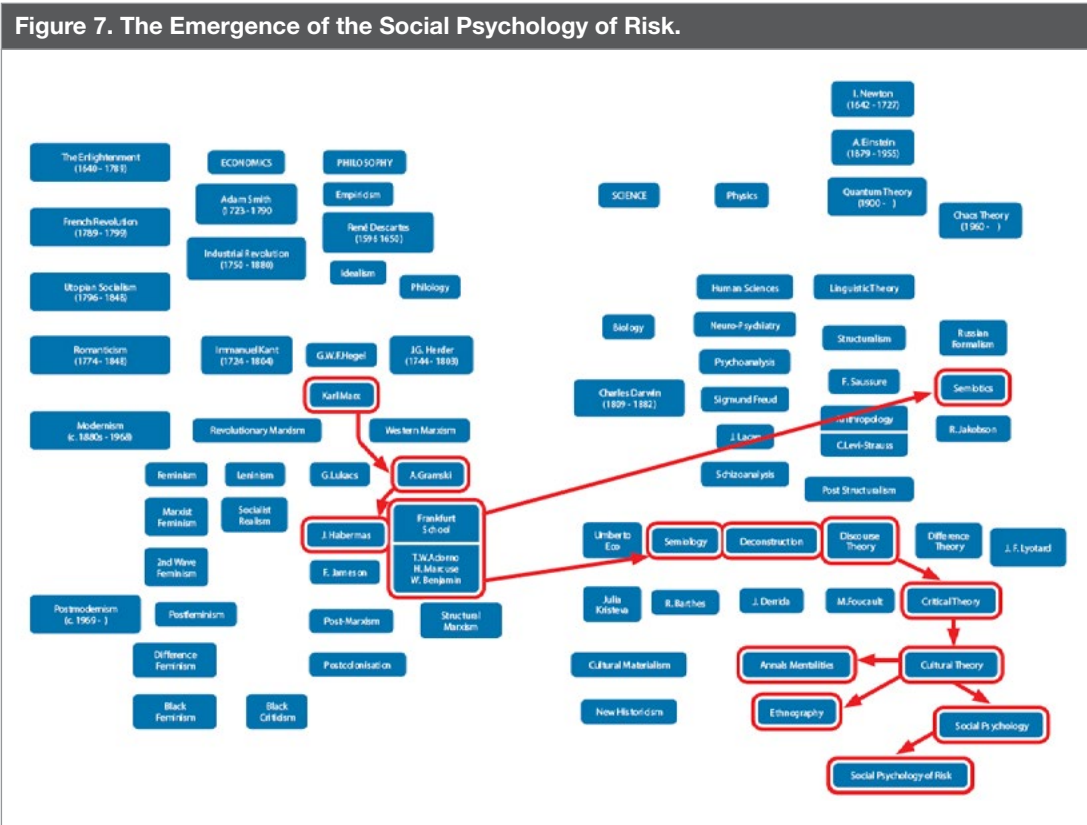
Interlude - Where Am I Coming From?

One cannot articulate anything relationally-socially through text-alone. The only way to really convey something that is social and relational is to use Semiotics, symbols, signs, graphics and metaphor. Indeed, Semiotics is one of the most critical of transitions in the evolution of SPoR.

The evolution of Social Psychology of Risk is represented graphically at *Figure 7. The Emergence of the Social Psychology of Risk*. This graphic maps the territory concerning the development of the Social Psychology of Risk from its roots in The Frankfurt School and the birth of Cultural Theory. The representative map provides

links showing an evolution from post-Marxist thinking through to Semiotics, Critical Theory, Cultural Theory, Ethnography and Social Psychology. In this way the tradition and discipline of Social Psychology can be explained in relation to its roots and in contradistinction to associated Human Sciences and Positivist Science. This semiotic map also shows related disciplines and associated theorists such as: Soren Kierkegaard, Erich Fromm, Jacques Ellul and Carl Jung who are not named on the map but have roots through Existentialist thinking, Theology, Critical Theory, Cultural Theory, Sociology and Psychology.

The language of ‘evolution’, ‘emergence’ and ‘organics’ are critical for understanding the nature of Discourse in Social Psychology and foundations for a Social Psychology of Risk.



The evolutionary map of the emergence of SPoR is situated amongst a range of historical developments that indicate association and contradistinction. Although the boxes on the map start at Marx is could just as easily start at the philosophy of Hegel although, connections with Hegelian Philosophy in SPoR are quite remote even on the notion of dialectic. Hegel proposed that truth is found in synthesis between dialectical opposites whereas SPoR does not. Indeed, SPoR argues that there is no synthesis between opposites (binaries and polar) but rather a continual hyphen-conversation that remains in motion. This does not mean that SPoR is incoherent rather, it is consistent within itself.

There are some interesting relationships on the map that indicate what kinds of disciplines emerged from post-Marxist thinking namely: Feminism, Post-Feminism, Post-Modernism, Post-Structuralism. It is no surprise that the Post-Structuralists and Post-Modernists align well with various schools in Semiotics (sign systems) and Semiology (meaning in sign systems). These transitions helped form a new school of History and Historiography emerging out of France, *Annales* History (https://en.wikipedia.org/wiki/Annales_school). Annals History and many French philosophers (Piaget, Ricoeur, Marcel, Merleau-Ponty, Foucault, Derrida, Lyotard, Baudrillard,

Lacan, Girard, Bourdieu, Deleuze, Ellul etc) are critical for the emergence of Social Psychology and SPoR. The work of many of these philosophers informed the development of Critical Theory, Cultural Theory and Ethnography - the essentials that lead to the foundation of Social Psychology as a Discipline following World War Two. The influence of these philosophers on the foundations of SPoR is critical.

Many texts in Social Psychology like to trace the roots of Social Psychology back to the work of Triplett as the first experiment in Social Psychology in 1898. Others trace the roots of Social Psychology back to the work of Kurt Lewin in 1933 but much of this early work was more about Applied and Organisational Psychology. This early work bears little resemblance to the modern idea of Social Psychology more identified with the pioneering work of: Milgram (Obedience to Authority), Zimbardo (The Stanford Prison Experiment), Darley and Latne (Genovese Effect), Ashe (Group Think), Adorno, Frenkel-Brunswick, Levinson and Stanford (The Authoritarian Personality) and Festinger (Cognitive Dissonance).

Much of the early experiments in Social Psychology are documented in *Experiments with People* by Abelson, Frey and Gregg (2004). The growth and development in the modern movement in Social Psychology is anchored to research into the Nazi phenomenon and the Holocaust. In particular, seeking to explain why the Nazis could systematically exterminate the Jews and others.

The Society for Personality and Social Psychology was founded in 1974. The Society of Australasian Social Psychologists was not founded till 1995.

First Contact with Social Psychology

I was first introduced to the notion of Social Psychology through my study for teaching in 1971. The text *Social Psychology of Teaching* by Morrison and McIntyre (1972) was a foundational text in my second year at Bedford Park Teacher's College in South Australia. Bedford Park was a radical Teacher's College aligned with Flinders University and was later to become a College of Advanced Education (CAE) and then University under the Dawkins review of Higher Education.

Bedford Park had a number of radical post-Marxists on staff and a sharp edge in critical thinking. My very first tutorial was with Dean Ashenden (later to become founder of the *Good University Guide*) and the opening tute was on determinism and free will. Many of my orthodox foundations were shaken in that first year.

I remember Art with Tom Gleghorn and English Literature with Mem Fox, both radical in the way they challenged old paradigms. I studied Gestalt Psychology, Transactional Analysis and a host of New Thinking in Education, Psychology and Sociology at the time. You can read a brief History of these changes by the excellent Education historian Alan Barcan (<http://erpjournal.net/wp-content/uploads/2012/07/ERP37-2.-Barcan-A.-2010.-Public-Schools-in-Australia-from-the-late-1970s-to-the-late-1980s.pdf>). Similarly, Bambach presents an effective overview of the times: <http://ro.ecu.edu.au/cgi/viewcontent.cgi?article=1030&context=ajte>.

It was the early 1970s the South Australian and Australian Governments both had radical leaders open to post-Marxist thinking namely: Don Dunstan (https://en.wikipedia.org/wiki/Don_Dunstan) and Gough Whitlam (https://en.wikipedia.org/wiki/Gough_Whitlam). It was also a period of major social upheaval with the Moratorium Movement (<https://www.nma.gov.au/defining-moments/resources/vietnam-moratoriums>) against the Vietnam War and a fresh music scene full of protest, hippies, psychedelics, free love and critical thinking.

So, as you read through the book and particularly in the Chapter on Visionaries it needs to be remembered that the SPoR worldview drives much of the discussion.

What is Envisioning? Seeing the Semiosphere

There's something special about seeing beyond ordinary everyday things and being. The whole sensation of images of the future or déjà vu coming into thought is a mystery. It's like the thought already exists in the unconscious and the image triggers a resonance with ideas past. Sometimes it hard to work out what is a dream and what is real. The surreal thesis of *The Matrix* sometimes feels right. Of course envisioning is not a fiction.

We know about the biology of the eye and the psychology of perception but we know very little about what Bronowski called *The Visionary Eye*. What Schumacher calls 'the eye of the Heart' (*A Guide for the Perplexed*). Unless we are prepared to encounter how people construct meaning and how people understand trajectories, we will not be likely to envision very much.

I am much more interested in the 'prophetic imagination' than just seeing what is already there. I am much more interested in seeing what is behind, beyond and in things, than 'the bleeding obvious'. I am much more interested in the meaning and purpose of things and beings, than just the mechanics of looking. If we want to understand why people do what they do, we need to explore not what we know, but what we don't know.

Many people look but don't see and many can't see but search for sight and never find it.

Envisioning in risk is interested in the intersection between seeing, perceiving, imagination and meaning and how these connect with risk taking, acts of faith and the challenges of uncertainty. This is what is known as **Semiosis** that is, the construction of meaning and purpose through seeing in symbols, myths and signs. The study of Semiosis is about wanting to know how humans make meaning of their experience in the **Semiosphere**. The idea of the Semiosphere is from Lotman (*Universe of the Mind*) and frames the way we see the world through the presence of signs, symbols, myths and metaphors.

One cannot study Semiosis unless one takes an active interest in the human unconscious. When one thinks of the mind's eye, one thinks beyond the materialist, empiricist and cognitivist constructs of the brain as grey matter to the power of the imagination beyond meat and bone. It is from **the mind's eye** that the genius of composers, artists, musicians, dancers, poets, novelists, dramatists, architects, theologians, storytellers, moviemakers and mystics present. This is where we find the prophets, seers and visionaries.

It is from Semiotics and *Poetics* that we can see beyond the human condition and imagine the eternal. The concept of the eternal is not about time everlasting but rather the quality of how we live, looking into the future. This is what it means to capture what is 'awesome' in eternal life. It is in *Poetics* that we experience the ecstasies of the Faith-Hope-Love-Justice dialectic. In *Poetics* we can best understand the paradox of motivations and perceptions in risk and what makes people do what they do.

We live in a social and visual world. We make meaning of life socially and visually through visual and textual language and Discourse. We learn how to live and learn through this social and visual world known as the 'Semiosphere'. We understand the Semiosphere through the visual, spacial and textual environment as a Semiotic whole, integrated and as the Collective Unconscious. We enter into the Semiosphere not as a brain but as an embodied person.

All we say, do, believe and imagine is present in the Semiosphere, we just have to be able to look for it and see it, envision it and discern it. However, dipping into the Semiosphere is risky, there is no material or scientific matter there, even though sometimes what is imagined is revealed in things material. When we enter any space with the imagination we leave the material behind and go deep into the mind's eye where the unconscious intersects with living, being and meaning. It is here that we sometimes get a glimpse of the prophetic, **to forthtell this meaning to others**. This is what is meant by the prophetic imagination (Bruggermann). Envisioning in risk is not magic, it just explains trajectories to people who cannot see it. This is usually the case with people immersed in *Technique*.

The prophetic imagination is enlivened by symbols and myth. In symbols and myth there is little control, little definition and an open future. (it is important to note from Ricoeur (*The Symbolism of Evil*) that myth and symbol are the flip side of the same coin).

The quest of *Technique* to command and control everything is an expression of futility by the STEM-only paradigm to manage uncertainty. All so called 'Scientific' models, graphs and symbols require interpretation, a **Hermeneutic** of attributed meaning. STEM-only attributions to symbols and models seek to sustain connections to certainty when there is none. Examples of such STEM-only attribution are evident in popular models of risk management such as the risk matrix, pyramidal ratios and bow tie management. Rather than define risk and associated uncertainty such models-as-symbols open up more problems than they solve. It is the prophetic imagination that deconstructs such models and attributions to reveal the emperor wears no clothes and how such risk models often dehumanise persons.

At the heart of the prophetic imagination is the dynamic of Critical Theory, a disposition that asks questions of all discourse such as: Where is the power? Whom does the power serve? Who are the alienated? What is the trajectory of embedded power? Who are the powerless? How does Power speak to the disadvantaged? And, to whom does Justice speak? The prophetic imagination is a political and ethical voice that is not afraid to call out the 'will to power'. The prophetic imagination can see the tyranny of absolutes and absolutism in the fundamentalisms of zero tolerance, legalism and compliance cultures. The enemy of the human imagination is absolute compliance.

The Bee and The Dance

It has been known for two hundred years that when a bee which has found a source of honey (nectar) returns home, it makes a violent agitated movement which in time is taken up by the whole hive. The beekeepers who first noticed this in the eighteenth century supposed it to express a primitive emotion. They believed that the bee comes home in a state of excitement, and that it simply communicates this excitement to the other bees in the hive.

However, they were wrong; the communication between bees is more precise and more remarkable than mere excitement. It has now been shown by the delicate studies of Karl von Frisch and others that the bee that comes home laden with nectar talks to the other bees in the hive in quite specific symbols. The returning bee does a round dance, shaped like a flattened figure of eight, and other bees take up this dance and begin to follow the leader along its figure of eight.

This figure of eight has two exact messages for the bees that follow it. The direction in which the main line of the figure points tells the bees in the hive where to go for the source of the nectar that they smell on the leader. And the speed at which the figure is run tells the bees how far away the source of honey is.

I apologize for telling this story so briefly and so roughly, because those who already know it will know it more fully, and those who do not know it will scarcely believe it. Yet the story is true and, in its essence, is as simple as this. The dance of the bees is a complete instruction by which one bee tells the others in what direction to fly and how far to fly.

The bees that take up the dance learn the instruction by actually following the movements of the first bee in the dance - that is, by going through the same steps as if they themselves had brought the message.

The Dance is a metaphor to explain the dialectic of life and learning. Life and learning are not about a quest to be static and safe but rather the quest for movement and maturation. **There is no learning without movement and no movement without risk.** The dance is a symbol for freedom in movement just as jazz is a symbol for freedom in music. It is not without form and void but rather there is structure and function within the freedom to dance and play.

To 'ad lib' is the gift of creativity, invention, imagination and innovation. There is no life in stasis, no living in safety just comfort in no-change. The life that embraces imagination, creativity, invention and innovation is the life that envisions joy in play and meaning and purpose in risk. There is nothing to fear from the dance nor the embrace of ambiguity and contradiction associated with being in the dance.

In risk, stasis and constancy of substance are raised above the diachronic aspects of movement and change over time. In stasis, time is denied meaning against the love of stasis and structure. The fear of movement and freedom in fallibility opens up the movements of choice with determinism. In the quest for stasis the power and attraction to risk must be denied. In risk something might go wrong, the fallible might make mistakes and mistakes are deemed demonic. In stasis all is safe. In stasis we achieve zero. At absolute zero nothing moves, all is safe. At absolute stasis there is no movement or learning. In stasis there is no fallibility and no life. **In zero there is no vision and nothing can be seen.**

The Imagination and Perception in Risk

There is little discussion in the risk industry about Imagination or Wisdom. This is because *Technique* 'belittles' the activity and significance of Wisdom and Imagination in its Discourse. Without Imagination and Wisdom one's visual perception then becomes shaped by myths of objectivism and *Technique*. It is understandable that such thinking should seek to eradicate fear through fear. Imagination and Wisdom cannot be 'controlled' nor 'measured'. Nothing is more threatening to the cult of zero than a lack of control and measurement. It is a strange paradox that this industry of risk consumed with compliance and zero, should be so evasive about the essentials of Imagination and Wisdom when considering risk.

If you want to evaluate a profession you need to analyse what it is noisy about and what its silences are.

The foundation of all risk and uncertainty is bound up in two simple questions: what-if? If-then? One cannot engage in these questions without invoking the Imagination and Wisdom. Yet *Technique* doesn't seek to engage in these questions but rather enjoys the questions: what-is? why-then? These questions naturally lead the risk industry into a culture of interrogation and blame.

At the root of the word 'imagination' is the notion of 'image', invoking a semiotic understanding of creating something symbolic, sign-ificant or meaningful (semiosis). This is where we get the concept of imagery and vision. All memory, dreams and perception involve imagery however, not all images are imaginations neither is all seeing vision.

Of course, imagination takes us into the domain of the real and unreal. I can imagine what it's like to fall off a cliff, I can even physically jump in a dream from that imagination yet it isn't physically real. However, the symbolism/myth of the dream is real to me, hence I jump as if it is real experientially. The recurrence of such a dream is also meaningful as a symbol/myth of a fear of heights and dying. We devalue our dreaming to our own mis-education.

Imagination also takes us into its necessity in learning, creativity, innovation and discovery. There is no learning without Imagination and no Wisdom without risk. This is why there is no such thing as 'machine learning', machines cannot imagine, dream or be wise. Machines have no unconscious or imagination, the repartition of algorithms is not learning. **Without embodiment there is no learning.** So, don't look to Alexa or Siri for Wisdom or Imagination. To speak of visual perception without thinking about Imagination and Wisdom is to exclude the very foundations of what it means to be human.

One of the joys of imagination is to flee the current constraints one finds oneself in. Whilst I can be physically present in a boring task I can unconsciously imagine and day dream (lucid dream) in another bodily state whilst undertaking a high risk task. Both unconscious and conscious states coexists in dialectic in most tasks that are repetitive and routine/habitual. This is captured in the principle of One Brain and Three Minds (<https://vimeo.com/156926212>). In this way humans demonstrate the coexistence of the conscious-unconscious dialectic in being. Humans find it hard to be fully conscious for very long, we don't realize we have 'drifted off' until we jolt 'back in'. Most of the time humans are physically in the world but mentally/mindfully 'out of it', without any reference to medication.

Envisioning, What to Do

Imagination and dreaming share much in common and are associated together in the Wisdom Literature (Joel2:28, <https://journals.sagepub.com/doi/full/10.1177/1476993X17743116>). Imagination allows us to re-shape what is real and think of what-isn't but could-be. These are triggered by the faith questions: what-if? If-then?

In the depth of Imagination we embrace *Poetics* (song, dance, drama, art and music etc) that allow us to 'see' the world differently. This 'seeing' is not so much physical but is perceptual and this knowing is visionary. In the depths of Imagination we can experience the could-be's and might-be's, even things that shouldn't-be. We sometimes play with moral dilemmas and ethical tensions in our imaginations. Imagination embodies the tendency to flee the world but also to shape it. How are we able to manage this paradox?

1. The first step in managing the paradox of Imagination is not to deny it nor, to deny the reality of lucid dreaming. The idea that humans sit or stand at a task hours on end in 'concentrated consciousness' is simply fanciful.
2. The second thing we need to do is not be silent about the Imagination and Wisdom. We need to 'tune down' the noise on zero, metrics, numerics, science and behaviourism and 'tune up' our discussions on Imagination, Wisdom and Transcendence.
3. The third thing we need to consider is what constrains Imagination? If thinking about risk relies on imagining what might happen, then surely it ought to be something we need to exercise and practice. One thing is for sure, checklist thinking and dumb down thinking don't foster a lively and helpful imagination.
4. The forth (not fourth) thing we need to consider is leaning more about play. Why is it that we encourage children to learn so much through play and then suppress such an approach to learning after the age of 12? There is something strangely prophetic about the nature of play, it strengthens discovery, exploration and seeing things differently. Often when things go wrong people express this inability to imagine such an outcome. We would do well to think and play more like children at times.
5. The fifth thing we need to do is embrace the works of Jung, the champion of the imagination. A reading of Jung is a good starting point for exploring dreams, visions and self-discovery. If the world of risk considered for a second the meaning of the Collective Unconscious it might get a much better idea of how to tackle the difficult issues we face in considering culture similarly, Lotman's Semiophere.
6. The sixth consideration ought to be the ability to visualize. Visualisation is a critical aspect of all risk analysis and brings the unreal into the real, invoking possibilities and transitions. The safety industry would be far better for dumping the useless coloured risk matrix that constrains Imagination and spending more time discussing shared imaginings through an Engagement Board (<https://vimeo.com/390609359>). Inquiry through interconnecting imagination across Workspace, Headspace and Groupspace is something all my clients have found much more practical and helpful than traditional orthodox risk management processes.
7. Of course, when we embrace a Transdisciplinary approach to risk we develop a new language and discourse. This is what Ricoeur calls the 'Hermeneutics of Imagination'. Whilst Ricoeur is very heavy reading we can understand his critical point. Ricoeur makes clear that society remains captivated by Cartesian reductionist approaches to knowledge often linked to the myth of objectivism.
8. An eighth factor associated with Imagination and Wisdom is the true meaning of Education. Training is not Education and replication of *Technique* is not Education. In Education one needs to step away from the reproduction of 'safe' knowledge and the regurgitation and replication of compliances.
9. The next step in tackling the paradox of Imagination is sharing. An Imagination bottled up is not much use, but an Imagination shared opens up possibilities and learning however, sharing imaginations is a risk. We don't share what we imagine with someone who we don't trust, who holds a punitive framework anchored to zero. No, in such a culture we keep what we imagine to ourselves closing off any opportunity to learning socially.

10. The final (but not the last) thing we need to consider are the elements of Fantasy and Hope embedded in the risk to imagine. One of the central aspects of Imagination is its dynamic in facilitating Hope and Justice. When in the depths of a lockdown, when the liveliness of 'being' is shut, when stasis seems all there is, when 'marking time' facilitates depression – we have our Imagination however feeble or poorly exorcised. We realize this Hope and Promise of Justice in the Imaginations of musicians and poets during times of slavery and oppression. We symbolize Hope 'By the Rivers of Babylon' (Psalm 137) and 'Sweet Chariot' (<https://www.youtube.com/watch?v=Thz1zDAytzU>) or 'The Times They Are A Changing' (<https://www.youtube.com/watch?v=K8pB9ULvK4w>).

The Embodied Senses and the Sensemaking Body

The sense of affordance is the unconscious matching of being to object. We learn affordances in society and through ergonomics so that objects 'afford' a certain use and behaviour. For example, a chair *affords* the action of sitting. Most affordances are unconscious and learned, they invite a person to enact behaviours in relationship to the meaning and purpose of an object. For example, one can also stand on a chair but this is not the homology associated with how we learn culturally about chairs. We make objects like buckets, bowls and containers so we can carry things. We learn very early about holding, pointing, grabbing, pushing, pulling, passing, throwing, kicking and as Fuchs (*Ecology of the Brain*) states:

Embodiment does not come as an external addition to perception, but, rather, it is constitutive of it.

Then as children we learn to connect these actions to language and then quickly learn to adapt them as metaphor into embodied and lived speech.

We make sense of our world and what to do with our bodies through affordances. We do this through heuristics (learned micro-rules) so we can enact quickly without thinking. We make many of these affordances and commit them to muscle memory so that daily ordinary repetitive actions can be automatic. In this way we embody our senses, how we 'read' the environment and how we sensemake with our bodies. Most often we 'feel' our way into action.

The Phantom Limb Experiment

A simple way of demonstrating the embodiment of sensations, learning and sensemaking is the Phantom Limb Experiment (<https://www.sciencedaily.com/releases/2019/02/190221145630.htm>).

We know that amputees can feel a limb that is not present but we can also create a perception that our limb is attached to a space when it is not.

In the rubber hand illusion one hides the hand of a person behind a partition (illustrated in *Figure 8. The Phantom Hand*) and beside that cloth is placed a rubber hand. In the experiment the dummy hand is stroked simultaneously as the real hand. The participant however can only see the dummy hand being stroked but feels the sensation of the stroking on their real hand.

In time the participant feels an attachment to the dummy hand and transfers that feeling to what they see as if it belongs to their own body. What is interesting at the end of this experiment is that

Figure 8. The Phantom Hand

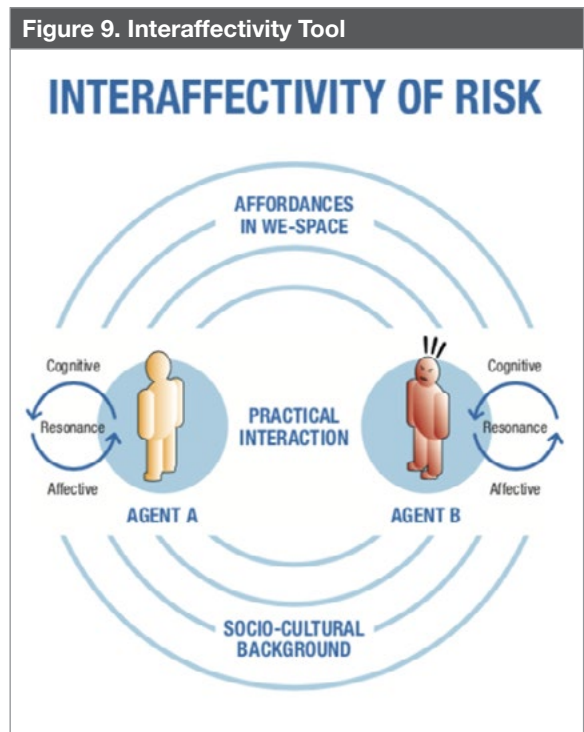


the experimenter surprises the person and brings out a hammer and hits the dummy hand and the participant jumps as if their real hand is being hit.

If feelings were not embodied then there would be no psychological attachment to the dummy hand. The experiment is discussed here: <https://www.scientificamerican.com/article/the-phantom-hand-2008-05/>

One of the skills of the human is to embody instruments into action, as if the instrument has senses in it. This is how humans can make objects an extension of their body like a hammer, a pencil or an excavator. Despite the fact that the object has no nerve endings or feeling, humans 'feel' the instrument as an extension of their hands or in the case of an excavator their whole body can 'sense' position with great accuracy. When we walk with the assistance of a walking cane, we feel the edge of the cane as it touches the surface of the path. We can even sense the smoothness or rough surface of the path as if the end of the cane has feeling in it.

In this way we 'feel' ourselves into perception, into vision. We don't need to brain process like a computer to tell us what to do. We see what something affords and shape our body to it in accordance with cultural learning. This is the foundation of **Interaffectivity** and **Intercorporeality**. We use the Interaffectivity Tool in training to convey this dynamic. See *Figure 9. Interaffectivity Tool*.



When humans embody their senses and sensemake with their bodies, then others, the environment and affordances enact action through resonances with the body not the brain. In this way the body 'thinks' through affordance learned through routine, heuristics, habit and enculturated norms. This makes humans extremely fast and automatic when operating in the world.

So envisioning is communicated in many ways as vision resonates with others. In this way vision is often caught not taught.

This form of automaticity (Mind 3 enactment) is known as **Autopoiesis** that acts and is acted upon in an ecological way. When we envision human enactment ecologically and intercorporeally we move away from the fixation on *Technique* and systems and humanise risk through a person-centred ethic.

Perception then doesn't work like a computer where representational information is viewed as if on a movie screen, taken into the brain and processed for decision. The embodiment of learning through resonance and body memory is so integrated that all humans feel their way into action. Most of what we enact in daily life is unconscious and determined by interaffectivity and intercorporeality. If anything, the brain is a resonance organ not a computing organ and it's innerconnectivity with the heart, gut and body through all senses means that much of human perception is felt not computed.

When we capture the awesomeness of human embodiment and its mystery we move away from brain-centred approaches to cognition and enactment and understand ways of envisioning of the Heart.

Look With Your Heart and Not With Your Eyes

In one of the most emotional scenes in the musical *Love Never Dies*, Christine sings to her son Gustave about perception/vision as knowing. And it is this advice that lingers with Gustave to the crucial moment when he is told that the Phantom is his real father. She sings:

Love's a curious thing
It often comes disguised
Look at love the wrong way
It goes un-recognized
So look with your heart
And not with your eyes
A heart understands
A heart never lies

So much of what we focus on in perception is on the rational and behavioural in *Technique*, the fixation of STEM-only thinking. Yet, when it comes to the mysteries of love, relationships and trust, there is no evidence that is enough to make for certainty. There is no certainty in love only faith.

We symbolize in the language of the heart and the gut, another way of knowing that cannot command any sense of measurement, certainty or matter. When Christine sings this song we know exactly what she means. Bronowski called this *The Visionary Eye*, Merleau-Ponty called it *The Mind's Eye*, the Egyptians called it the Eye of Horus, Pallasmaa called it *The Eyes of the Skin*, Paul called it the 'psyche', 'nous', 'faith' and 'kartia', Enns calls it *The Thinking Eye*, *The Seeing Brain*, Fuchs calls it 'embodied rationality' and, Jung called it the *Unconscious*. Paul tells us that when one believes something one 'walks by faith not by sight' (2 Cor 5:7). All of the above agree that there is a way of knowing and vision that is transcendent, non-rational and beyond the constraints of *Technique*.

If we are going to discuss the phenomenon of perception, vision and envisioning we have to consider ways of 'seeing' that don't just hold to materialist understandings of the world. Even then we know that the eyes are easy to fool. So much of what we see is culturally and socially 'constructed' (see Hoffman *Visual Intelligence, How We Create What We See*). If we are to learn anything about visual perception is that physical vision is not reliable. See:

- https://www.researchgate.net/publication/228021894_Visual_Perception
- https://www.researchgate.net/publication/330215545_Psychology_of_Visual_Perception
- [https://www.cell.com/current-biology/pdf/S0960-9822\(11\)00030-3.pdf](https://www.cell.com/current-biology/pdf/S0960-9822(11)00030-3.pdf)
- <https://journals.sagepub.com/doi/pdf/10.1177/0301006618824879>

This all brings a challenge for people in the risk industry particularly because of how the industry is anchored to engineering and *Technique* Discourse.

Yet absurdly, the fixation by the global risk industry on zero is nothing more than a belief system, an ideology that has no evidence, makes no sense and is something one is invoked to just believe (<https://www.ishn.com/articles/106817-how-to-achieve-zero-first-you-must-believe-its-possible>; <https://myosh.com/blog/2020/01/21/why-zero-harm-is-not-a-reality/>).

One of the first things this faith in zero asks you to do, is to believe the impossible (that humans are infallible). All of the language and discourse around the global mantra of zero is about the rejection of science and then it advocates answers to the challenges of risk in science and engineering? What an amazing quandary this industry has put itself in. Indeed, the symbol of a phantom seems most suitable. We will later discuss how the framing of zero ideology quashes vision.

Epiphany

The idea of epiphany is often attached to religious ideas of realisation and conversion. However, in common use it tends to convey a moment of unique perception even transcendent realisation beyond explanation. It is in moments of epiphany that we often see things with new meaning or something dawns on us of great insight. It essentially is a feeling word not a word associated with a rational process. Indeed, most often we have these realisations because of an encounter with someone or some experience that confronts us with a decision. We don't get an epiphany through grinding rational process but they appear as if to demand a leap of faith. Such experiences are often a shock and a disturbing confrontation to the senses.

It was the novelist James Joyce who used the notion of epiphany in a secular sense as a kind of spiritual realisation. In our discussion earlier on psychedelics, music and movies there are many recollections from composers and artists about epiphanies that lead to imaginative creation and composition.

You've Got a Friend

One of the greatest songs of all time is You've Got a Friend by Carol King and James Taylor. You've Got a Friend won Grammy Awards both for Taylor (Best Male Pop Vocal Performance) and King (Song of the Year). Dozens of other artists have recorded the song over the years, including Dusty Springfield, Michael Jackson, Anne Murray and Donny Hathaway. It was released as a single in 1971 reaching number 1 on the Billboard Hot 100 competing against hits by the Rolling Stones, Bee Gees, George Harrison, Paul McCartney, The Jackson 5, The Carpenters, The Doors, Chicago, Cat Stevens, Bread and others. King's album *Tapestry* would go on to become one of the highest selling albums of all time.

King has stated that

... the song was as close to pure inspiration as I've ever experienced. The song wrote itself. It was written by something outside myself, through me.

This is envisioning.

Big Moves Big Change

Often transitions and conversions in life involve epiphanies and/or profound realisations that involve transcendent confrontations, cataclysmic change, embodied enactments or significant turbulence. Such changes seem larger than life and because they involve others and social context weigh heavily on the decision making process. We often look back in hindsight on such changes and justify our choices as some rationalisation but most often these moments are pretty much a 'leap of faith'. There have been such moments in my life and will recount two such moments as a consequence of vision.

Leaving Moorook

My wife, two children and I were living comfortably on a 30 hectare block of land overlooking the Murray River at the edge of the small community of Moorook when we decided to move to Sydney. You can see a picture of our home and property in *Figure 10. Leaving Moorook*. We had moved there in 1977 from Lucindale South Australia where we had been School Teachers at an Area School. It was at Moorook and the small township of Barmera where our first two children were born.

The move to Moorook from Lucindale was a logical one, it brought us closer to my wife's family who lived nearby in Renmark and my brother Graham and his family in Berri. The Lucindale experience was significant as our first school out of University and it was there we honed our skills as teachers and experienced life in a small farming community for 3 years. It was at Lucindale in my first year out from Uni in 1974 that I boarded on a Soldier Settlement property and then married in 1975 and my wife and I lived for 2 years on a Murray Grey Stud 'Clover Ridge', driving the longest school bus run and living in

shearers quarters. In many ways teachers at Lucindale were viewed as ‘blow ins’ as few stayed at the Area School for very long and tended to seek teaching employment in a less remote location.

As ‘bonded’ teachers we had accepted government payment to study for education qualifications and once completed either accepted appointment location or had to pay back the bond. How remarkable to be paid to study and now look back on that time fondly as my own children have to pay enormous amounts of money under the ‘user pays’ ideology of HECS fees. All of my children have had to pay to study and then pay back the government for the expenses of that study back when they receive an income. The experience of my wife and I was the opposite. Under the bonded scheme the South Australian Government was able to guarantee teachers employment to remote areas and remote area teaching positions to be filled with ease. Once a teacher had completed their 3 year bond they could then apply for movement to a place of choice, in our case the Riverland.

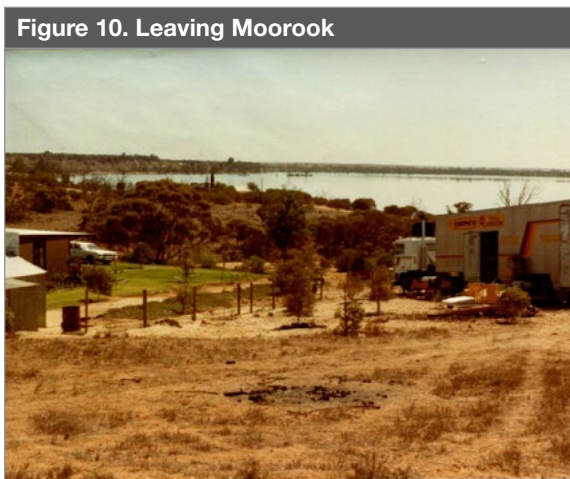
One of the benefits of living on Clover Ridge a 20,000 hectare property was, receiving free accommodation, free milk, free meat and eggs and other benefits of living remotely. As the driver of the longest school bus run (90 minutes morning and afternoon) I was actually on a higher salary than the school principal. In those two years my wife and I saved up and this enabled us to buy our property at Moorook and to build our first home. This part of the story is intended to convey the anchoring and attachments we had to the Moorook property and our first home. You can’t understand leaving without a solid resonance with the feeling of anchoring.

Moorook was a great time. I was a teacher at a neaby school, we had brought our motorbikes with us from Lucindale and rode them on our property, my brother was a Social Worker and lived nearby and we skied together of an afternoon and weekends. We formed a singing group with my brother and his wife and performed locally and interstate. In 1979 my brother left his job as a regional Social Worker stationed at Berri and entered Theological College in Sydney. For Graham this was a huge move for him and family although it took his wife much closer to her family who were based in Epping NSW. It was from here I observed and took interest in what my brother was learning and was attracted to his journey.

In 1981 we visited Graham and his family in Sydney and stayed with them for a week just to catch up and it was during that time that I had an epiphany that I too wanted to study Theology. This would mean a few things: resigning from teaching, selling and moving home, separating from in-laws and embarking into the unknown with little source of income to study. For my wife in particular, the challenge of this epiphany was cataclysmic.

The point of this story is intended to convey the nature of epiphany, anchoring and relation to leaps of faith. We all make such changes and leaps of faith in our lives and only later rationalise the choice or reasoning but the reality at the time is more about passion and realisation that moves us somewhere. Often this occurs because of a relationship to persons of influence, in this case my brother. At the time we have no idea what the change means but we make it anyway despite evidence to the contrary that might say you are crazy to move but, all movement is learning and this was certainly the case in leaving Moorook.

Figure 10. Leaving Moorook



So we went to Sydney in 1982 and I graduated in 1986 with a degree in Theology, Master's In Education and Diploma in Ministry. The story of what happened next involves another epiphany.

It was during that time that I met more people that gave new realisation and further influences that led to further change and more movement.

The Theological College I went to was a Conservative Evangelical college but it was integrated into the Sydney College of Divinity (SCD) and the SCD was the awarding authority. It was through the SCD that I was able to study at other colleges across all denominations such as Ethics with the Catholic and Uniting Colleges, Systematic Theology with the Baptist College and and at the same time studying of an evening at Sydney University a Master's in Education with Dr W.E. Andersen and J. C. Walker. My Master's thesis was on Radical Christianity and its implications for Education.

It was during this time I also met Dr Robert Banks and through these relationships studied much non-conservative theologies and ideas in Education and Learning.

Move to Canberra

It was through an encounter with Dr Robert Banks and in reading all his books that I also picked up on the works of Jacques Ellul, Jurgen Moltmann, Walter Bruggemann, Guy Claxton, Ken Robinson and other scholars who influenced the next move from Sydney to Canberra.

Robert Banks lived in Canberra and in my final year of theological studies I visited him and we went on a 'socratic walk' around Mt Ainslie where I was looking for answers and all Robert did was reflect back with more questions and less 'fixes'. A socratic walk is like a semiotic walk, one spends more time envisioning than talking.

Later that day I sat in a park and pondered all the pros and cons of not journeying into a full time role in clergy but rather going back to teaching and informally studying with Robert and maybe contemplating a PhD. So after a phone call with my wife something happened in that park but it became clear that this should be the next move.

So, now with four children (2 boys and 2 girls) we made the move to Canberra in late 1986. We have lived there since then.

Canberra is a very progressive city, the Capital of Australia and the centre of the Federal Government. It was here that I took a position in a school and at the same time expanded my studies and connections at the University of Canberra. Whilst at the school I met Craig Ashhurst, now Dr Craig Ashhurst and he too was to be highly influential in my following moves not in location but in vision.

After an enjoyable few years back in schooling I decided to do a PhD with my Supervisor Prof. J.C. Walker the Dean of the Faculty of Education at the University of Canberra and Dean of all Deans of Education in Australia. Jim is one of very few Australians noted in the World Book of Philosophers for his philosophy of Pragmatist Materialism. Jim was at Sydney University with Bill Andersen at the time I was doing my Masters and is author of the famous neo-marxist critique of education, culture and learning *Louts and Legends*.

I graduated with my PhD in 1995 and after some work in University took the opportunity to start the Galilee Alternative School for High Needs (At-Risk) Young People. This was not so much a decision by epiphany but rather a unique opportunity to found a school where I could adapt all of my education ideas regarding Alternative Education. In Galilee I was able to put into practice the principles of Social Psychology in a school. I named this methodology the PLEASE Program and this was documented in my first book *Risk Makes Sense*.

Again, the point of this story is to highlight the way realisations and envisioning work, move and are enacted. After time we even remember these changes as less traumatic and stressful than they were at the time and we make sense of these changes in the light of experiences that follow.

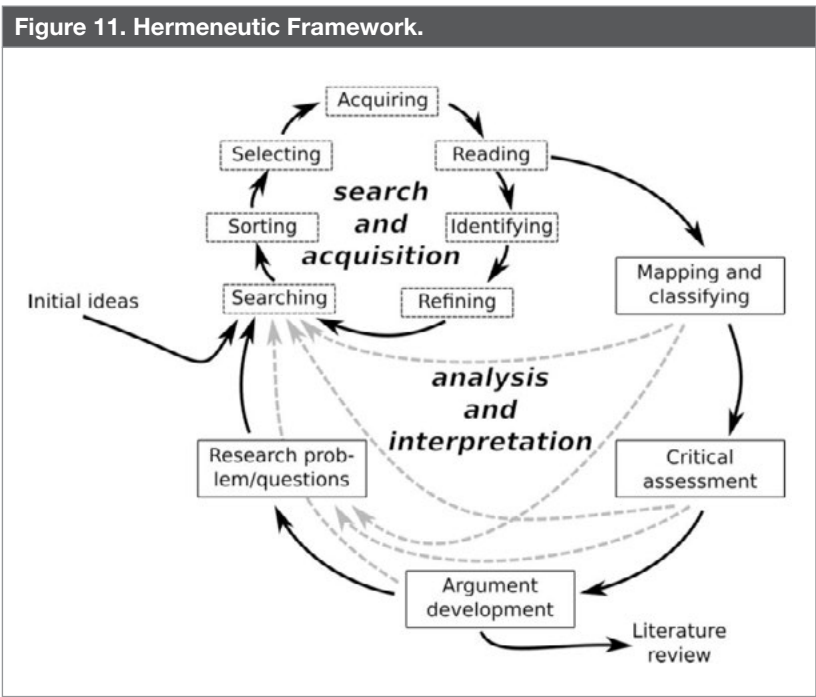
A Closing Note on Hermeneutics

The way we interpret text and language is critical to SPoR. The study of language, Discourse (the power in language) and semantics is foundational to SPoR and in this regard one should start with Ricoeur, P., (1974) *The Conflict of Interpretations, Essays on Hermeneutics*. Northwestern University Press. Evanston.

No text is neutral, neither is any checklist, form, process, narrative or survey. All text carries the bias, worldview, politic, ethic and culture of the designer.

Unfortunately, many people rarely declare their ethic, methodology, bias or worldview in what they present indeed, in the risk industry you rarely see any forms or processes that inform one of the methodology of the form. Most often people think surveys, checklists and forms are objective, which of course they are not. Yet, the myth of objectivity is alive and well in the risk sector that seems to have very little time for critical thinking. More often the risk industry puts an emphasis on duty, compliance and blind following regardless of whether the procedure, law or regulation is a poor one.

The method of hermeneutics is captured well by Boell and Cecez-Kecmanovic (<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.646.8920&rep=rep1&type=pdf>) represented graphically at Figure 11. *Hermeneutic Framework*. Whilst this model shows how we process ideas and text it still doesn't show what worldview, assumptions and biases precede this process.



This is the challenge worldviews and is the challenge of the unknown unknowns. How can I know another worldview, when all I know is my own? Can there be a different view of the world other than the lens I use to see it? Could it be that another worldview that is antithetical to my own, could have just as valid a claim to knowledge? How can I know another worldview without experiencing it?

All these questions challenge the future of the risk industry whose worldview is principally locked into STEM-only and *Technique*. This is easily demonstrated by analysis of any of the Bodies of Knowledge in risk.

People most often misunderstand my stand against Positivism and STEM. Being critical of STEM-only thinking doesn't mean that I hate STEM rather, it's just that non-STEM knowing doesn't fit the way STEM defines knowledge. Therefore, any assertion of faith, intuition or embodied knowing is made invalid by Positivism and is rejected. This never used to be so, it is now asserted by Scientism/Positivism that faith and reason are opposed to each other in binary opposition. This is fascinating because one can't talk about certainty in human fallible knowing without discussing 'leaps of faith' in risk.

The key to understanding one's interpretation (hermeneutic) is to articulate one's own worldview, what is known as an ontology, a reason for being. Unfortunately, many in the risk industry cannot articulate such an ontology which is why people are easily swayed by fads and attracted to mechanistic and behaviourist interpretations of experience. These are not the hermeneutic of this book.

The Social Psychology of Risk (SPoR) privileges an Existential Dialectic and understands the phenomenon of being through such a lens. SPoR understands myth and symbol as the reverse side of the same thing which is why many myths that exist as believed realities are symbolised. This doesn't mean myths are not true indeed, the symbol makes them true for the believer. Symbols are connected to myth by faith.

So as you progress through the book and you come to something you disagree with, it is likely to be a difference in worldviews at the core rather than the concept within itself.

Questions to Consider

1. Have you ever had an epiphany? What was it about and who was it related to?
2. How do you look back on that epiphany and what do you make of it?
3. What do you think about Dave Holland's story and his NDE and out of body experience? Have you experienced anything like this? Have you experienced Deja Vu?
4. What things do you think are visionary?
5. Who would you call a visionary?
6. What qualities do you think are required for someone to be called a visionary?
7. Do you think these people have a unique way of perceiving?
8. Can perception and discernment be learned?
9. What do you do to cultivate your poetic side of life?
10. Do you journal or log your insights, imaginations, epiphanies and dreams?

Transition

So we come to the end of this chapter setting the scene for a view of vision beyond the obvious, material and physical sense of vision. This is a view that understands decision making beyond the idea of cognitive sorting of perceptions by the brain. A fully embodied sense of decision making and vision needs to take into account many non-physical symbologies and myths that incorporate the mysteries of the Mind, Spirit, Soul and the visionary eye.

The best way to understand how these work in our society is to study the Semiotics of the unconscious. One doesn't find such an exploration of vision in STEM. An holistic way of envisioning is more anchored to *Poetics* and is a part of what captures people in discussion of visionaries in Chapter 3. If we want to better understand vision, visionaries, envisioning and discerning then an exploration of *Poetics* in vision will be helpful.

We will come back to non-physical thinking about vision, perception and knowing later in the book but for the moment having set that foundation let's now launch into the physicality of seeing and vision in chapter two.