

7th Annual International Conference on Education 2009 Honolulu Hawaii

Conference Proceedings

'The Role of the Arts in the Transformation of Consciousness'

Author: Dr. Duanita G. Eleniak, PhD
MSW RSW ATR BCATR RCAT

Affiliation: *Creative Counseling and Education*
201-431 Mountain Highway
North Vancouver, BC
Canada V7J 2L1

Contact Information: duanita@telus.net
<http://duanita.com>
1-604-988-5689

Abstract: This conference proceeding paper is an abridged version of the dissertation *"The Role of the Arts in the Transformation of Consciousness"* (available at <http://stores.lulu.com/worldview21>) which explores the role of the arts in the transformation of consciousness. First the author researched the principles of the new sciences with regard to how shifts in consciousness are understood to happen. She then applied the concepts to herself as she immersed in a program of fine arts studying acting for film and television. Using an organic research design which explicitly engaged spirit in the process, she explored shifts in her own consciousness as well as how the performing arts act as a transformative tool for others. Devoted to a path of assisting the shift in consciousness to a worldview which honors soul and spirit, the researcher explores and describes her lived experiencing of the topic with the intention of inspiring transformative changes of heart in her readers.

Introduction

This paper is an abridged version of the dissertation “*The Role of the Arts in the Transformation of Consciousness*” (Eleniak, 2008). It begins with defining consciousness and reporting Hawkins’s (2002) research on calibrating consciousness as well as his research on the shifts in consciousness that have happened over time. After that two worldviews are presented, the current worldview (often referred to as scientific materialism) as well as a vision of a worldview where humankind is living at high vibrational frequencies of consciousness. The need to assist the current paradigm shift to the new worldview is presented.

Next, ways that consciousness can shift are explored by a brief review of information from the new sciences on how the field of consciousness works. The author then proposes that the unique qualities inherent in the arts make them one of the best vehicles to support raising the collective consciousness of humankind to a worldview based on high vibrational frequencies which embody the essence of love, peace, joy and truth.

The author then proposes that it is a unique time in history where teachers can make a difference. She inspires readers to challenge themselves to make personal choices in alignment with the commitment to living above the level of integrity and to connect to assisting the realization of the new worldview through teaching with the arts as their companion.

The thesis of this study was sparked by a call that Barbara Marx-Hubbard put out to artists in 2002 at the Prophets conference in Florida. In her address to the audience she made a call for artists to support the current movement into what she called “the age of conscious evolution through co-creation.” She put out a plea to invite artists and

musicians to come in to the next conference and dramatize the transcendent capacities of human beings and bring it to life. She noted:

I believe that our movement, in order for us to have the vitality...we need to allow the genuine transcendence of our capacities which is innate to human abilities; when we can see it, when the artist can help us touch it and feel it, I suggest that we are going to turn on the transcendent nerve in ways that can truly jump start our system. (2002)

Barbara Marx-Hubbard suggested that a production be done “where humans can actually see the transcendence that is available to them” (2002). It is the seeing and feeling that the arts bring which can move and sustain humanity in a worldview that lives above the level of integrity.

What is Consciousness?

Definitions/Explanations Of

When Joseph Campbell (1988) answered Bill Moyer’s question “What is consciousness?” he spoke of the orchid growing up the tree by his lanai and described consciousness as the ‘knowing’ of that plant of where to grow and how to turn to the light.

Authors of the modern physics (Bohm, 1980; Briggs & Peat, 1984; Sheldrake, 1995; Zukov, 1980) and the enlightened throughout history have agreed that “consciousness is beyond form and is, indeed, the very omnipotent matrix out of which form arises.” (Hawkins, 1995, p. 251). Dr. David Hawkins (2005) writes that consciousness is:

...the formless, invisible field of energy of infinite dimension and potentiality, the substrate of all existence, independent of time, space, or location, of which it is independent yet all inclusive and all present. (p. 14)

A common simple definition of consciousness made by many researchers (Hawkins, 1995; Hicks, 2004) is that it is awareness. Consciousness is the part of us that “observes and is aware of all of the subjective phenomena of life” (Hawkins, 2004, p. 253).

Calibrations Of

In 1995 Dr. David Hawkins published a Map of Consciousness, the results of exhaustive investigation in which he applied Dr. George Goodheart’s (1976) and Dr. John Diamond’s (1979) research on muscle-testing from the field of kinesiology to the field of consciousness studies. This map is a calibrated scale of consciousness which stratifies “the relative power of levels of consciousness in all areas of human experience” (Hawkins, 1995, p. 30).

Shifts in Consciousness

Hawkins’s research calibrating the evolution of consciousness according to his map of consciousness substantiates the reality that only a very few people choose to commit to shifting their level of consciousness in an expansive direction even though it is possible. He reports:

Thousands of calculations – and innumerable calibrations drawn from kinesiologic testing of individuals and from historical analysis – indicate that the average advance in the level of consciousness throughout the global population is little more than five points during a lifetime. (Hawkins, 1995, p. 235)

His studies indicate that the human collective consciousness has also evolved very slowly:

It did not reach level 90 until the time of the birth of the Buddha at approximately 563 B.C....by the time of the birth of Jesus Christ, the consciousness level of the totality of mankind had reached 100...It took approximately 2000 years...to move from 100 to the level of 205 in the late 1980’s. (Hawkins, 2005, p. 37)

This shift in the calibration of human collective consciousness to a level above 200 is to be noted as especially significant because 200 is “the critical level that discerns truth from falsehood” (Hawkins, 2005, p. 19). In other words, it was only in the late 1980’s that the quality of consciousness of humankind transitioned “from solely self-servingness at the cost of the lives of others to the more benign levels of caring for others and the emergence of family bonding” (Hawkins, 2005, p. 19). This shift indicates that it was only in the 1980’s when the consciousness of humankind in general made a shift to a level which is associated with basic integrity. Level 200 is “the initial level of empowerment. Here the willingness to stop blaming and accept responsibility for one’s own actions, feelings, and beliefs arises” (Hawkins, 1995, p. 238).

Several reasons for the quickening of consciousness shifts in humankind as indicated by Hawkins research might be as follows:

1) *A Collective Consciousness Crossing of the Level of Integrity*: The crossing of the threshold of humankind’s consciousness into the realms of integrity may also help to explain the relative rapidity of the next shift in the calibrated level of human consciousness which happened “in November 2003, at the time of the Harmonic Concordance, to its current level of 207” (Hawkins, 2005, p. 37).

2) *Development and Sharing the ‘Science of Wholeness’*: Another factor which may have played a role in the relative quickness of the shift in consciousness of humankind between the late 1980’s and 2003 could have been the scientific community’s increased interest in the study of consciousness:

...in the last 20 years, the considerable interest of numerous theoretical physicists has turned, as we’ve seen, to the correlation between advanced theoretical physics and the nonmaterial universe...the exploding field of nonlinear dynamics has provoked curiosity and commentary regarding the nature of existence and

consciousness itself...The new concept of a “science of wholeness” became the subject of popular works...Recently, astronomers, mathematicians, brain surgeons, and neurologists (as well as physicists) have been caught up in a tide of enthusiasm about the significance of the new discoveries. (Hawkins, 1995, p 256-266)

3) *Overcoming Paradigm Blindness*: The New Science was able to provide a context and language for new ideas about consciousness within a framework that people more easily understood. Though the ‘discoveries’ about consciousness were already well documented in the spiritual literature, the new science provided a context and a language which was required to create the potential for acceptance and understanding of new views and approaches. These findings and understandings began being mainstreamed into popular culture in the late 1980’s in ‘scientific’ language. Before this the slowness of humankind’s shifts in consciousness may well have been due to a condition called paradigm blindness. “It’s frequently been pointed out that man is unable to observe or recognize an event until there’s a prior context and language for naming the event” (Hawkins, 1995, p. 257).

The Consciousness of Worldviews/World Paradigms

Definition of Worldview/World Paradigm

The current shift in humankind general level of consciousness and the information from the new sciences being explored and brought forward into popular culture through vehicles such as books, magazine articles, and films like *What the Bleep Do We Know?* (2004) and *Down the Rabbit Hole* (2006) have all contributed to the creation of a unique time in history where the dominant paradigm or current worldview is being questioned and a new worldview has yet to emerge or gain acceptance and be actualized in a wide scale way.

In a lecture that the late Dr. John Mack delivered to the Prophets conference in Florida in 2002, he defined 'worldview' as what we see in 'reality'; what we think is so; how we structure reality. He defined the purpose of a worldview as providing us with a compass for living, a way to solve problems.

The worldview or paradigm which is held coincides with the level of consciousness attained, either by an individual or by the collective.

The Dominant Worldview

There are many names given to the current dominant Western worldview. Dr. John Mack (2002) has noted the difficulty with naming the current paradigm and has recommended 'scientific materialism' instead of 'Newtonian' or 'Cartesian' out of respect to Newton and Decartes because, as he puts it, "I don't know if they would own what we mean by it."

Scientific materialism has a principle focus on the material world. It arose in the middle ages out of a sense of helplessness in the face of disease, war and death. As Dr. Mack (2002) explains, it was an attempt to understand and gain some control over the physical world and to learn of its secrets.

In the middle ages, this paradigm was still within a context of an ensouled world. Dr. Mack (2002) notes that one of the most important changes with regard to scientific materialism currently is that in the last couple of centuries, science has actually replaced soul or faith.

Dr. Mack (2002) describes the characteristics of scientific materialism as being a paradigm which has banished soul, spirit, God and voided the Cosmos of all that was known by Native peoples and all people, really, throughout history. It has a quality of

literal-mindedness. It separates. In studying something, for example, it separates the researcher from what is being researched in an attempt to be 'objective'. It does not know what to do with the inner world, subjectivity, concepts of the Divine, ambiguity, paradox, uncertainty and mystery.

The focus of this paradigm is on reason, intelligence, rationality, and all things 'provable'. Inherent in this consciousness is a limitation at the calibrated level of 400.

This is the level of science and medicine where:

Understanding and information are the main tools of accomplishment...This is the level of Nobel Prize winners, great statesmen, and Supreme Court justices. Einstein, Freud, and many of the other great thinkers of history also calibrate here. (Hawkins, 1995, p. 88-89)

The problem with a worldview of reason is that its uppermost boundaries of consciousness end where the spiritual begins. Hawkins (1995) describes its shortcomings as follows:

Reason does not of itself provide a guide to truth. It produces massive amounts of information and documentation, but lacks the capacity to resolve discrepancies in data and conclusions. All philosophical arguments sound convincing on their own. Although Reason is highly effective in a technical world where the methodologies of logic dominate, Reason itself, paradoxically, is the major block to reaching higher levels of consciousness. (p. 89)

Because scientific materialism, whose main characteristic is reason, is currently the dominant worldview, people like Hawkins have noted that it is relatively uncommon for people in our society to transcend this level of consciousness.

The Decline of the Dominant Worldview

Dr. John Mack (2002) noted several things which he considers indicators of the decline of the current paradigm of scientific materialism. He points out the abundance of anomalies which cannot be explained with science, for example, crop circles, UFO

abduction encounters, studies in non-locality, near death experiences, and new data in areas such as consciousness studies. These all suggest the need for a new study methodology based on a different way of knowing.

Mack (2002) notes the inability of objectivistic traditional methods of science to really know consciousness because of the lack of an epistemology to explain things like our values, our connection to the Divine, our sense of the sacred and/or the world of reflection, deep truths and our spirit.

Most significantly Mack (2002) notes that a worldview is supposed to guide people and that scientific materialism is no longer able to do this because it has become a faith in and of itself, thus leaving us empty because there is no connection to the Divine.

The increase in people participating in ‘non-ordinary’ states of consciousness through things like the use of psychedelics, UFO encounters, meditation and holotropic breathwork have increased the general public’s awareness of connectedness. Mack (2002) notes this increase in people’s openness to the Divine and mysticism as a legitimate way of knowing as major signs of the shift to a new worldview with its corresponding shift in level of consciousness.

The Need to Shift to a Broader Worldview

Dr. Mack devoted his life to shifting the worldview of scientific materialism. He provided passionate reasons for the need to create/facilitate such a shift in consciousness in the collective as quickly as possible:

It is possible to trace a direct line from the current worldview to the destruction of life around us. If the only reality is the material reality and our only enjoyment is what we can take from the material world, then the world becomes little more than real estate. What follows from this is things like wars, environmental desecration, and animals being treated as ‘products’ rather than entities/spirits. The technological cocoon which we can now live in serves only to further such

destructiveness. As we slip into ‘technological autism’ we can no longer hear the cries of the animals or see the misery of human beings. It is this obvious destructiveness that points to the need for a profound shift in worldview. (Mack, 2002)

Characteristics of a Worldview Based on a Higher Level of Consciousness

Dr. Mack (2002) notes that the major characteristic of the new worldview is the shift in attitude of mind to a paradigm of understanding which takes us beyond the physical world. Dr. Candice Pert in the 2006 docu-drama *Down the Rabbit Hole* echoed his sentiments by stating that one of the key aspects of the new paradigm is the acceptance that consciousness is real.

Dr. Mack (2002) described the characteristics of such a shift in worldview:

It includes a respect for mystery where there is no need to control or explain everything. It has an approach to the Cosmos of abundance. It approaches the Eternal as a respected possibility to be seriously considered.

It is non-literal. Something can be a physical reality, metaphoric and mythic all at once with no contradiction.

This attitude of mind begins to allow for the possibility that maybe there is an inherent intelligence or over soul running the show...an ‘anima mundi’...something that accounts for everything.

It allows for the possibility that there may be universes with different physical laws.

It changes the sense of who we are, of what it means to be a human being.

There is more of a sense of connectedness with everything, the joyous and the painful. This gives us a tremendous responsibility.

We become the instruments of creation unfolding...which is joyous and also awesome. (Mack, 2002)

Working with Dr. Hawkins Map of Consciousness, such a shift in paradigms would calibrate at energy levels of 500 and over, exactly the point at which “awareness makes another giant leap...due to change of not just power, but of quality” (Hawkins, 1995, p. 99). Inherent in such a change to such levels of consciousness are the qualities of love, joy, peace and enlightenment. Hawkin’s (1995) description of the correlations

for such levels of consciousness gives us a feeling of the paradigm or worldview based on levels of consciousness vibrating at a higher frequency than reason:

...the motivation of Love begins to color all activities, and creativity comes into full expression, accompanied by commitment, dedication, and expressions of charisma...Altruism becomes a motivating factor, along with dedication to principles. Leadership is accepted rather than sought. From this level, great music, art, and architecture emerge, as does the capacity to uplift others by one's mere presence.

...inspirational leaders...are found and, in their respective fields, create new paradigms with their far reaching implications for all mankind.

...many people...begin to have spiritual experiences of profound import and become immersed in spiritual pursuit...

...Consciousness at this level can be described as vision and may focus on uplifting society as a whole.

...compassion pervades all motivation and activity. (p. 99-100)

Understanding the Consciousness of the Universe

The critical advances in scientific knowledge which occurred late in the 20th Century have greatly contributed to the advancement of the study of consciousness. The information has provided a necessary bridge from science to the wisdom inherent in religion and philosophy; from the inner worlds to the outer worlds; from the current dominant worldview of scientific materialism to the possibility of shifting to a new dominant worldview which would be more based on a level of consciousness that includes spirit. Because this information is in a language familiar to people raised within a worldview of scientific materialism, it has given the world a context in which to overcome paradigm blindness. The information's ability to lend credibility and renewed interest in information already presented in wisdom teachings throughout the ages is thus amplified.

In 1975 Fritjof Capra wrote a pioneering work *The Tao of Physics* which outlined the parallels between modern physics and eastern mysticism and helped the world realize

that “a consistent view of the world is beginning to emerge from modern physics which is harmonious with ancient Eastern wisdom” (p. xvi).

Indeed, the basic elements of understanding of the Universe that are now being agreed on by science, religion and philosophy are truths which have been known and written about in the wisdom teachings of all major spiritual systems. They include: 1) The basic truth of ‘Oneness’, that is, that we are all one, inter-connected and indivisible and that this includes connection between animate and ‘inanimate’ realities; concrete and abstract realities; 2) The basic acknowledgement of the intelligence of the Universe, that is, that we live in a dynamic, ever-changing, responsive, intelligent field which is inherently conscious; 3) The basic truth of participation, that is, that we are connected to this larger field of consciousness and that we connect to it through our thoughts and feelings; 4) The idea of personal responsibility, that is, that our most minute day to day choices of thoughts and feelings as well as behaviours impact the field in which we live and everything that is within it.

‘Oneness’

The most profound revelation of modern physics that is also one of the most important in the realm of consciousness studies concerns the basic oneness of the universe. This view is also the central characteristic of the mystical experience, that is, of a direct non-intellectual experience of reality. Dr. David Hawkins (1995) writes:

With the discoveries of Einstein, Heisenberg, Bell, Bohr, and other great innovators...our model of the universe expanded rapidly. Advanced theoretical physics demonstrated that everything in the universe is subtly dependent upon everything else. (p. 48)

The basic elements of such a perspective are “the fundamental features of the worldview emerging from modern physics” (Capra, 1975, p. 116). The essence of this worldview is:

...the awareness of the unity and mutual interrelation of all things and events, the experience of all phenomena in the world as manifestations of a basic oneness. All things are seen as interdependent and inseparable parts of this same cosmic whole; as different manifestations of the same ultimate reality. (Capra, 1975, p. 117)

This unity of all things and events is a theme which runs through several insights gained through quantum physics which have far reaching implications. For example, this understanding unites not only what happens between manifestations in the visible outer world but it also links the inner subjective world to the outer world; abstract realities to material realities.

An Intelligent Field of Energy

The way that everything is linked in the world; the way in which all of creation is connected; the way in which the inner and outer worlds are connected has been described by modern scientists as being through an intelligent field of energy. Though such a concept of consciousness has been experienced and described in many mystical writings, the fact that modern physicists have verified it's existence has “elevated the concept to a higher level of consideration and mainstream acceptance” (Braden, 2006, p. 26).

Gregg Braden (2006), in his book *Secrets of the Lost Mode of Prayer* writes:

In the 20th century, modern science may have rediscovered the Spirit of God as a field of energy that's different from any other form of energy. It appears to be everywhere, always, and to have existed since the beginning of time. (p. 2)

In the arena of quantum physics the awareness of this energy field is rather new, therefore, it is currently identified by a number of names including the Unity Field, the

Matrix, the Quantum Hologram, Nature's Mind, the Mind of God, and, most often, the 'field'.

In 1917 Dr. Max Planck, considered to be the father of quantum physics, first referred to this intelligent, unseen power of nature responsible for our physical world. He stated: "We must assume behind this force the existence of a conscious and intelligent mind...This mind is the matrix of all matter." (Planck, in Braden, 2006, p. 3)

Eighty years later, studies like those compiled in Lynne McTaggart's book *The Field: The Quest for the Secret Force of the Universe* (2001) are providing (as Dr. Wayne Dyer (2006) notes) "the hard evidence for what spiritual masters have been telling us for centuries." (p. 17)

A Participatory Universe

Because of the unity of all, the observer participates in an event simply by observing and can no longer play or be seen as playing the role of detached, objective observer. The observer "becomes involved in the world he observes to the extent that he influences the properties of the observed object" (Capra, 1975, p. 127).

Several quotes by Heisenberg (1958) elaborate on this idea:

Natural science does not simply describe and explain nature; it is part of the interplay between nature and ourselves. (p. 81)

What is observed is not nature itself, but nature exposed to our method of questioning. (p. 58)

Dr. John Wheeler was one of the first physicists to publicly acknowledge the dedication of his "life to the understanding of the relationship between consciousness and the universe" (Braden, 2006, p. 27). Through his studies (in Mehra, 1973) he suggested replacing the word 'observer' by the word 'participator' and felt that "Nothing is more important about the quantum principle than the fact that it destroys the concept of the

world as ‘sitting out there’ and he concludes that ‘In some strange sense the universe is a participatory universe’” (in Mehra, 1973, p. 244). “We are part of a universe that is a work in progress... We are tiny patches of the universe looking at itself, *and building itself*” (cited in Braden, 2006, p. 27).

Inherent in Wheeler’s ideas of the participatory universe is the idea that it is consciousness that creates.

This concept of ‘participation’ instead of ‘observation’ is also inherent in the tradition of mystical knowledge which takes it even further “to a point where observer and observed, subject and object, are not only inseparable but also become indistinguishable” (Capra, 1975, p. 128), once again moving back to the idea of Oneness.

With the recognition that nothing is separate, that the subjective and the objective (the observer and the observed) are one in the same, it becomes possible to transcend a view of the world where duality exists. The implications are “If in actuality, the subjective and objective are one and the same, then we can find the answers to all questions by merely looking within man himself” (Hawkins, 1995, p. 44).

Personal Responsibility

Descriptions of how the field works and the language it responds to bring our attention to the enormous power and the tremendous responsibility we have as human beings to attend to our personal level of consciousness and our connection to a conscious force of which we are a part.

How the Field Works: Research indicates that the field contains an infinite number of possible realities existing simultaneously as waves of possibility. When an

individual consciousness focuses, the wave becomes the particle or the reality experienced:

When we peer into the void of the universe in search of its limits, or into the quantum world of the atom, the very act of looking puts something there for us to see. The anticipation of consciousness expecting to see something – the *feeling* that something is there to see – is the act that creates. (Braden, 2006, p. 28)

Shifting the State of Consciousness of the Dominant Worldview

That the field exists is hardly in dispute these days. Literature abounds in the instruction of how to communicate with the field in the most effective way possible utilizing intention, thoughts and feelings. The fact that we co-create the realities of our life and the world is becoming widely acknowledged.

The implications of this new knowledge are awe-inspiring. We now know that not only do our overt actions and behaviours impact the world, but so too do every one of our thoughts and feelings. We can take responsibility for our thoughts and feelings and we can change them. We can shift our consciousness and in doing so, attract different realities into our life and the world.

We know that if we change ourselves and/or our reality we affect and impact the entirety of the whole that we are connected to in the field.

We are conscious beings in a conscious universe creating the world through our observations and our level of awareness. As we become more aware of how this works we assume more responsibility for creating the reality in which we live, including the dominant paradigm or worldview consisting of the collective belief systems within which we live.

That there is a need to move even more strongly to a new collective consciousness that embraces a worldview based on spirituality is evident. What the research shows is

that the field, like a mirror, is non-judgemental. It simply reflects back the thoughts and feelings of people in a very literal kind of way. This means that the power we have as human beings with regard to co-creating reality can either be used in an expansive, high vibrational kind of way embracing values like love, peace, and joy or in a constrictive, low vibrational kind of way embracing values like hate, anger, grief and violence. As we become more aware of our consciousness and the role it plays in creation, increasingly we are asked to choose.

Each of us can choose our thoughts and feelings and thereby choose what level of consciousness we wish to create, for ourselves and in the world. This implies the need for a strong ethical base and strong self-esteem if choices are to be in the direction supporting beliefs inherent in a more spiritual worldview.

That movement toward a more spiritual worldview is vital at this stage of life is recognized. As indicated by research on interaction of human consciousness with the field, such movement could be assisted by evoking *feelings* on a mass scale vibrating at level 500 or higher, the level just past the levels of reason. If a critical mass of people began feeling such high energy emotions, it would attract a worldview based on beliefs like those described by Mack (2002) quickly and allow for the operationalization of the inherent new ideas in a smooth way.

The Role of the Arts

Beyond the Limitations of Reason

One of the keys to creating a high vibrational feeling experience for as many people as possible which is capable of opening their awareness spiritually, that is, in the direction of consciousness calibrations at the level of 500 and beyond, is to lift them

above the level of reason. This implies that despite the validity science is now giving to more expansive views of the way the universe works, what is necessary to shift people to more expansive states will need to be something other than information, facts and lectures. What will be necessary will be forms that illicit feelings and emotions; forms that are easily accessible to and accepted by everyone; forms that work illogically and irrationally.

There are many documented ways where people have been suddenly woken up to a more expansive view of reality. Dr. Lynne Kitei (2000) in *The Phoenix Lights* writes:

...people can be suddenly introduced to the greater reality surrounding us, the first step of a long term spiritual awakening, through a variety of ways, including: UFO encounters, NDE's (near death experiences), OBE's (out of body experiences), epiphanies, guru contacts, powerful and/or lucid dreams, and mystery guests. (p. 158)

Dr Kitei speaks about these experiences as 'knocks' to invite people to a path towards expansion of consciousness and describes the commonality of all the different forms with regard to their psychological impact. Regardless of the form, the people experiencing such 'knocks' all report "common changes in beliefs and attitudes such as increased love, environmental awareness, and a connectedness to the universe" (Kitei, 2000, p. 158).

Such experiences do provide an opening for people to experience more expansive states. The unpredictability of their occurrence in people's lives, however, rules them out as a method for reaching the greatest number of people possible in an effort to assist the shift in collective consciousness quickly and in great numbers. They remain experiences which are not necessarily within the control or reach of a majority of the population.

Regardless of how effective such forms are, it would be difficult to implement them in an intentional, planned way to shift the worldview because, for the most part, they are beyond our control.

Attempts to shift the worldview currently are also being made through education. Conferences, lectures and books abound carrying information of a more expansive view of the universe. *What the Bleep Do We Know?* (2004), *Down the Rabbit Hole* (2006) and *The Secret* (2006) are examples of recent movies promoting such information which have gained popularity in a widespread audience.

While these attempts to inform people of the new reality are very commendable, they are but a first step and by their very nature are self-limited at the threshold just before the leap to vibrations above 500. As Fritjof Capra noted as early as 1976, all too frequently, “scientific knowledge...can often stay abstract and theoretical” (p. 298). What is required is a translation of the information into daily practise, into certain life-styles, not unlike the ways of mysticism:

In mysticism, knowledge cannot be separated from a certain way of life which becomes its living manifestation. To acquire mystical knowledge means to undergo a transformation; one could even say that the knowledge *is* the transformation. (Capra, 1976, p. 298)

A worldview built on a paradigm vibrating above the level of reason must include what Don Juan called “silent knowledge” (Castaneda, 1971). It must be able to be expressed and communicated in ways other than written and spoken words because Spirit would be an inherent factor in the new worldview and Spirit, or the field, by it’s inherent nature “eludes our attempts to explain and define it because it’s a dimension beyond beginnings and ends, beyond boundaries, beyond symbols, and beyond form itself” (Dyer, 2004, p. 22).

Crucial Elements the Arts Bring

Ability to Elicit Feelings: The arts are one of the ways to move into the dimensions beyond reason, beyond written and spoken words. They also are a path which we can consciously and intentionally choose to enter. Dr. David Hawkins (2002) writes:

The fine arts have always provided the venue for Man's highest spiritual striving in the secular realm. From as far back as the time of the ancient Greek sculptor Phidias, it has been the role of the arts to realize, in physical media, the ideals of what man could and should be. Art sets down a distilled expression of the human spirit, one that's tangible in form and accessible to all. (p. 189)

It is the inherent nature of all forms of art to elicit feeling from the audience. It has the capacity, therefore, to move and shift people's consciousness and to be the 'knock' that opens people to an awareness of a greater reality.

Ability to be Accessible and Accepted: Unlike some of the other ways to shift consciousness, the fine arts are easily accessible to everyone. They are a daily part of people's context. This makes the arts a form that is also readily accepted by people and which reaches masses of people every day through music, television, movies, architecture, plays and images.

Ability to Provide Vision: Another crucial element that the arts can supply in shifting consciousness on a mass scale (or any scale for that matter) to levels which support a spiritual worldview is vision. Higher states of consciousness include higher vibrations or greater velocities and have implications for basic concepts like our understanding of time and space:

The Eastern sages, too, talk about an extension of their experiences of the world in higher states of consciousness, and they affirm that these states involve a radically different experience of space and time...Many of the Eastern teachers

emphasize that thought must take place in time, but that vision can transcend it. (Capra, 1976, p. 173)

The arts have the ability to evoke states of consciousness outside of time in a place where vision is possible. They also have the inherent ability to invite an audience on the journey to these places.

This ability to evoke feelings and move to a level of vision beyond thinking is crucial in the actualization process of a spiritual worldview on a more widespread basis. Not only does it elicit the feelings necessary to attract those levels of consciousness (as per Braden's work, for example) it also can provide people, through vision, an image or an imagination of what such a worldview would be like operationally. Such an imagination or image is crucial in the manifesting process. As many authors in this field point out, it is in being able to imagine things from the end, from the place where you want it to be, that one can more easily access the feelings of that place and more quickly manifest the desired reality.

That artists have a major role in guiding the imagination and vision of a society is undisputed:

In the defiant imaginations of our artists we see the possibilities for our future; in the clamour of their voices we hear the sound of our unfolding identity. Our artists supply the raw materials of the imagination, the foundations on which wisdom and hope are built. (Wyman, 2004)

The Arts as a Force for Changing Consciousness

Culture, the arts, has always been an important way to open new realms of seeing the universe for people. It remains an important way through which the shift to a more spiritual worldview can happen quickly, effectively and efficiently in the hopes of transforming a world on the brink of destruction:

Simply put, physical health is a necessity for life, but culture, the arts, our expressive heritage, are reasons for living, catalysts of our imaginations and prompters of our dreams. If we hope to make a full life, and to live that life in decency, freshness of curiosity and freedom of spirit, we must remain always open to the offering of the defiant imagination. (Wyman, 2004)

Given this, what type of arts are the most effective in reaching the largest audience possible and providing them a journey that would lift them to a level of vision and feeling consistent with the spiritual worldview in order that it be actualized in the quickest most efficient way?

Love: Dr. David Hawkins (2002) writes, “Art is always the making of the soul, the craft of a human being’s touch...” (p. 190) and has done research indicating that art made by machines (mechanical reproduction, computer-generated images, photographs) calibrates lower than originals:

When a person looks at something that has been handcrafted, he goes strong; when he looks at a reproduction, he goes weak. This is true regardless of pictorial content – an original of a disturbing subject will make the subject go stronger than a copy of a pleasant subject. (p. 190)

He attributes this difference to the love that artists put into their work. “Dedicated artists put love into their work, and there’s great power in both the human touch and human originality” (Hawkins, 2002, p. 190).

The implications of this research would suggest that the most effective art form for the purpose of changing world view is live, original and done with the artist being fully cognizant of pouring love into the piece.

Music: At the 2002 Prophet’s Conference in Florida, Jean Houston said, “The quickest way around the world is a song.”

Dr. David Hawkins (2005) writes that music is the most subtle, visceral and emotional of the arts:

Among the arts, it's music that most readily brings tears to our eyes, springs us to our feet, or inspires us to pinnacles of love and creativity. (p. 192)

His research with calibration has verified that types of music demonstrate different inherent power patterns. He writes of heavy metal music as calibrating at a low frequency and making people weak whereas forms such as classical music calibrate high and contribute strength: "longevity seems to be a corollary of an association with the attractor fields of classical music, whether one is a performer, conductor or composer" (Hawkins, 2002, p. 192).

Hawkin's research coincides with the findings of Emoto (2004). Photographs of crystals of water exposed to heavy metal music consistently were dark, murky and fragmented. Photographs of frozen water crystals from water exposed to classical music consistently revealed images of coherence, beauty and clarity. Heavy metal music reflected images in water crystals consistent with other images resulting from negative energy while classical music created images consistent with those created by positive energy.

Clearly the evidence indicates that while a song may be the quickest route around the world, the type of music played has a variety of effects on emotion. This needs to be taken into consideration if one is to utilize music as a vehicle for eliciting emotion with the intention of shifting the worldview into higher vibrational frequency ranges.

Intention: Intention has been identified by many writers in the area of consciousness studies as a key factor in bringing about new realities. This research would imply that in creating an artistic piece as a vessel for the opening to a more spiritual worldview, the artist would do well to consider and ponder their intentions. The research seems to indicate that the piece will only go as far as the imagination which the

artist can connect to. Dr. David Hawkins (2002) writes about the “crucial role of artistic genius in the unfolding of attractor pattern” (p. 191).

Artist’s Level of Consciousness: In Dr. David Hawkin’s book *Truth vs. Falsehood* (2005), he has a whole section on the arts where he calibrated the level of consciousness of various works of art, cathedrals, movies, etc. During one of his presentations on this material, he was asked about the level of calibration of consciousness of the artists themselves. He said that he only calibrated the levels of consciousness of the works of art themselves, never the artists. He felt that the latter would be an invasion of privacy, a statement which reconfirms the fact that this new information can be used in either a negative or positive direction and how important it is to remain above the level of integrity in this work in all of our choices if one wishes to be an instrument promoting an expansion of world paradigm.

Dr Hawkins did speculate, however, that the artists themselves would most likely calibrate at very similar levels to the works of art that came through them. He noted that one cannot fake a level of consciousness and that one’s art is a reflection of oneself, therefore, it would make sense that the calibration levels would be similar.

The research on intention and Hawkins’ speculations indicate the need to take an artist’s level of consciousness and intentions into consideration in the search for art that might be described as transformational or mystical.

Multi-Media Work: Dr. David Hawkins’ work (2002) calibrating the world’s architecture as an art form has verified that the energy patterns of the great cathedrals calibrate “the highest of all architectural forms” (p. 192). The factors Dr. Hawkins defines to explain this high calibration includes:

1. Cathedrals can combine a number of art forms simultaneously – such as music, sculpture or painting – as well as special design...
2. ...these edifices are dedicated to the Divine; that which is begotten in the name of the Creator is aligned with the highest attractor patterns of all.
3. The cathedral not only inspires, but unifies, teaches, symbolizes, and serves all that's noblest in man. (p. 192)

These factors give us clues regarding issues to be considered when planning an art piece devoted to changing world view. A multi-media approach may very well be an important consideration. Dedicating the piece and creating it consciously in the name of the Creator would also probably be a good idea. And, finally, an important consideration is that the purpose of the piece be intended to inspire, unify, teach, symbolize and “serve all that is noblest in man.”

Artist's Integrity: Finally, consideration for the effectiveness of art in the shifting to a more expansive worldview must take into account the integrity of the artist(s) and all the people working with the artist(s) to move the art into the world. As is already pointed out in this paper through earlier discussions of Hawkin's work, the consciousness and intentions of the artist(s) are inherent in the art form itself. If an art piece is to be effective as a change agent in the world, the artist's intention and consciousness must (in an ideal world) calibrate in the 500's, certainly, at the very least, above the level of integrity (200).

Performance Arts

Parallels between the Theory of Creating Reality and Acting

Performance arts, specifically acting, involves knowing how to transform one's consciousness and thereby the consciousness of the audience. Actors must know how to create a range of different emotions, atmospheres and characters essentially moving their

own consciousness and being into every level of vibrational frequency identified by Dr. David Hawkins (2002) in his map of consciousness (bliss, love, joy, hate, anger, grief).

What I found when immersed in a full time program studying acting for film and television were the parallels between the job of the actor and the information I was reading in quantum physics. For example:

1. During my very first acting class I was taught that the actor's role was to bring reality and truth into imaginary circumstances. As one studies the nature of 'reality' the literature reports that our 'reality' is all a reflection of and concretization of our thoughts and desires. So it is as if we are even in 'real life' actors creating reality and truth in imaginary circumstances which is being mirrored back to us through the field.

2. Indeed, if we look at some of the methods identified by schools of acting, we continue to see parallels between the 'reality' of performance and the 'reality' of 'real life'. One of the most obvious parallels is the actor's use of 'objective'. According to Chekhov (1985) "The objective is my aim, my desire, it is what I want. Imagine it fulfilled." This teaching, to imagine an objective 'as if' it already is, is exactly the lesson taught in the literature on consciousness.

For the actor during the performance and the human during life the concept is the same. One must know and be clear on what you want and then imagine it fulfilled. This creates a feeling which attracts the reality.

3. Another method used by actors to create 'reality in imaginary situations' was identified by Chekhov (1985) as 'atmosphere':

...the atmosphere, if correctly expressed, is nothing other than expanding our own being in the space around us, so that we become bodily less significant. With atmosphere something happens around me and in me, and my body becomes the

instrument which receives suggestions from these things and begins to obey these influences coming from the outside. (p. 141)

The artist is able to create, through the use of their imagination, an atmosphere of fear, love, hostility, awe, etc. Once created imaginally, they then respond to it and feel the effects even at a body level. Their journey influences the journey of the audience who comes with them. As Dr. Joe Dispenza (2004) noted in the film *What the Bleep Do We Know!?*, studies indicate that it does not matter whether we as humans experience something on the outside or from the inside via our imagination. Our bodies respond the same to both.

Once again, this is a skill identified and empirically verified in the literature of quantum physics. Dr. Emoto (2004) has verified the reality and substance of our thoughts and their power to influence as have many other studies. When the actor, or any human in life, clearly imagines an atmosphere around them, the quantum field is changed and the changes can be felt and will be responded to.

What is important to realize is the cross-over between performance art and reality, that is, all of the tools really great actors utilize to create various realities for us in performances are tools that we as humans can utilize to create realities for ourselves in 'real life'. The key is in being aware of the possibilities of doing so and then making conscious choices about what you want (and being very careful what you ask for because you just might get it). This connection brings a very different level of meaning between life and art.

What I Learned in Acting School about Changing the World

The crucial importance of making choices for the good and the need for responsibility needs to be communicated quickly and easily. The performing arts can

greatly contribute towards inspiring these shifts in a positive direction and lifting people to these places.

Braden (2004) notes that “for the first time in recorded history, the survival of our entire species rests upon the choices of a single generation” (p. xvi). How do we ensure good informed choices? To make good choices requires high self-esteem and a feeling of empowerment. In order for performing artists to lift people to these places, it would be helpful for them to have an understanding of their role.

What I discovered in acting school was that actors train themselves to move into all the levels of consciousness in order to access their emotions so that they can bring truth into imaginary circumstances. They create reality...truth in imaginary circumstance, through training themselves to use intention. They learn to assist the process of accessing emotions by, for example, creating ‘atmospheres’ (Chekov, 1985), that is, imagining moving through energy fields of anger, joy, awe, etc., until it *feels* real. This is a process which is akin to those described in the literature of consciousness studies and the new sciences. This is a process which could be used in the reality of ‘real life’ to create truth.

What I discovered in acting school is that actors are storytellers. They take a script and bring the words to life. They allow a story and a character to live through them. In giving the story life, they take people, their audience, on journeys of emotions...journeys through levels of consciousness. They have the power to move people to levels resonating beyond reason and give them an experience of life at these levels.

What I learned in acting school made me understand Shakespeare's words in an entirely different way:

All the world's a stage,
And all the men and women merely Players;
They have their Exits and their Entrances,
And one man in his time plays many parts...
-- Shakespeare, As You Like It

In studying acting, I could see how actors consciously train to create reality and truth on a stage by working with emotions (both internally and externally) and intention. In studying quantum physics and the philosophies and religions with harmonious tenets, I could see how these were the exact same principles that co-created reality on the stage of life.

I learned that when actors are good at what they do and connect with their own emotions, they elicit feelings from their audience. They take the audience on a journey with them. This is a powerful role. The actor has learned the power of transporting people into various states of consciousness, and we know that the feeling is the prayer or the vibration that attracts realities. I had one instructor brush off the educational and inspirational role that the performing arts play. He reminded everyone that what actors do is simply 'entertainment'. What he failed to see, from my perspective, is that even 'entertainment', stories put out with no intention to educate or inspire, move and shift people through levels of emotions which bring realities into being.

I learned that there is a need for formal courses to train young actors to know or value their role in society as connectors and leaders. There was no formal connection made to creating a bigger context within which young actors could see their career and value the importance of what they do at a bigger level. I did see attempts to make these

connections in some of the courses with individual teachers, for example, the teacher doing mask work attempted to make the connection between the sacred and acting with masks. This connection seemed to get lost, however. It is my belief that formal courses in the sacred role of artists/actors in the world could greatly benefit the artistic community, and, as a result, the world. Going through this program inspired me to write just such a course, which I have begun offering to the world.

I found a group of youth who did not understand how sacred their work was. I found a need for training the young artists to value themselves and what they were doing. I found a need to empower young artists. I found a need to challenge a majority of these young artists regarding their motivation for being actors. I discovered that a majority of my classmates were being motivated by fame or money, an image often connected to life in film. I saw a need to open their eyes to higher motivations.

I saw a group of artists largely unaware of the impact of their work. I saw a need for some ethical discussion regarding the kind of projects people would agree to be in considering the fact that the stories that they brought to life were eliciting emotions in the audience which was attracting particular realities in society. Did we as a group of artists want to continue being in films that elicit feeling of hate, anger and fear? If we were made aware of how these feelings/emotions in people create certain realities on the world stage would we at least stop and consider the implications of the work we are a part of creating in the world? Would the single act of being aware of what effect our work was having on the world stage of reality change what we do, how we do it, or the impact our work has on an audience? The information I have been researching would suggest that it would.

This study, both my theoretical and experiential research suggests the need for Unity among performing artists. What I experienced was a culture of competition, artists competing and comparing themselves to others, talking negatively of others, jealousy, and back-biting. Even in the larger culture, it is a world of competition – competing for work at auditions, competing to see who has the best film, who is the best student. This is even seen in the award program system of Hollywood where people are competing for Best Film, Best Actress, Best On-Screen Kiss, etc. Yet we compete and compare in the arena of creativity where every creation is so unique and has merit and worth on its own accord. People writing about creativity and how best to foster its power write of the importance of acceptance, support, and collective groups of artist pods who pop each other into new realities. Yet, as a person new to the community, I find these attitudes difficult to find. More frequently, there may be a façade of community underlined by a competitive spirit. I think that this is a context which performing artists would do well to re-imagine.

I think that there are implications here for schools of fine arts. It is possible for schools to have the express intention of teaching an attitude of Unity consciousness between artists. It is possible to have as part of the curriculum courses in self-esteem, personal responsibility, the role of the artist in society and the importance of peer support as one goes through one's career. It is possible for students to begin to question the societal context which has been built up around the performing arts and begin to challenge the milieu of competition among artists, the foundational format of 'conflict' in story making, the connections between consciousness and the work they do accessing journeys of emotions, and the greater implications of the type of work that they create in

the world. It is possible for our performing arts community to become empowered and take their place as world leaders alongside the politicians, scientists, and spiritual leaders.

Future of the Arts

When Chekhov (1985) was asked about his thoughts for the future of acting he lamented the effect of scientific materialism on acting:

You know, of course, that during the last third of the past century, science – and later art – became very materialistic, and scientists at that time made certain statements telling us that everything was matter, and materialism. Of course, the beginning of the fifteenth century saw the rise of materialism, but the last third of the past century was the climax. The result of this is with us today. This materialistic point of view is what we are now living through.

What has happened to art and to the theatre is the following thing: we have lost the whole poetry around our art... (p. 139).

It is entirely possible that the current shift of the dominant paradigm away from scientific materialism will bring back the poetry around acting and that there will be another renaissance in the arts of the kind Hawkins (2005) describes as going along with higher levels of consciousness.

‘Changing the World’ through the Arts

There is no point in trying to change the world. It is incapable of change because it is merely an effect. But there is indeed a point in changing your thoughts about the world. Here you are changing the cause. The effect will change automatically. (The Course in Miracles, Student Workbook, p. 34).

This is a theme that came up many times in the literature and was one of the first issues I dealt with in my experience. The need for a change of worldview is called for by many people and the fact that such a change is necessary seems evident and paramount if the world is to survive. The real question, for me, however, became, ‘How’? More specifically ‘How does one change the world through the arts?’ And the answer that

seemed to keep coming up throughout my process was...by changing oneself...by changing what I do have control over, my own thoughts and perceptions.

How does changing oneself relate to working through the arts? For me it is by working with the arts as a teacher, that is, to write content and educate people how to change their thoughts; to empower people to be able to change their thought and therefore their feelings; to support them as they take the first steps in doing so; to show them stories of how people do it; to utilize the knowledge about vibrational frequencies and incorporate this into the *way* that the stories are told (music, movement, aesthetics).

To teach through the arts in this way still requires a vision of a teacher which coincides with the view expressed by the *Course in Miracles* (1992) in their Manual for Teachers:

The role of teaching and learning is actually reversed in the thinking of the world...It seems as if the teacher and the learner are separated, the teacher giving something to the learner rather than to himself...The course, on the other hand, emphasizes that to teach is to learn, so that teacher and learner are the same. (p. 1)

Even in working to change the world by teaching through the arts, I am still learning about myself and what it is that I need to know.

This echoes of Gandi's words to "You must be the change you wish to see in the world." (Quoteland). As a teacher, as an artist, it becomes imperative to live as an example of the new worldview.

Conclusion

Why Now?

Many writers in this field have spoken about the importance of this particular point in time in history with regard to the opening of the wider worldview. Gregg Braden's work (2001, 2002, 2004, 2005) gives evidence for our role as creators of our

future and points to the importance of our choices with regard to which future plays out in the world. He writes that we live in a field where every possibility exists simultaneously and that we as individuals and as a collective come to key points in time called 'choice points' where we make a choice about which possible future becomes a reality.

In his work on *The God Code* (2004) he brings out the words written in hidden texts connected with prophecies of our time. These words are "*Will You Change It?*" His work inspires hope and empowers us in that it reminds us that as human beings we can co-create and chose a reality that already exists, one that is based on peace, love, joy and harmony:

Our newfound understandings afford us a rare ability, unknown at any time in our past. With nature's forces at our command, we find ourselves capable of redesigning our genetic code, customizing our weather patterns and creating new forms of life – powers historically left to God and nature. At the same time, our future now hinges upon our ability to use our newfound abilities wisely. (Braden, 2004, p. xvi)

Wesselman (2003) has written that what is happening at this point in history may be a phenomenon known in science as 'speciation'. He defines this as being:

...when we awaken from the consensual slumber of culture at large and are drawn across an evolutionary threshold to become a new species...When it happens rapidly, producing a sudden evolutionary jump, it's called punctuated equilibrium. (Wesselman, 2003, p. 2)

The visionaries, scientists and prophets of today in the arena of consciousness all agree on the fact that we are living at an extraordinary point in history with regard to the adventure of the evolution of consciousness. There are "extraordinary circumstances that face our world in the infancy of the 21st century" (Braden, 2004, p. xv). New discoveries

in science have shifted perceptions of our relationship to nature and given it new meaning. Kr. Kaku (1998) writes:

For most of human history we could only watch, like bystanders, the beautiful dance of Nature...The Age of Discovery in science is coming to a close, opening up an Age of Mastery...today, we are on the cusp of an epoch-making transition, from being passive observers of Nature to being active choreographers of Nature. (p. 5)

It is important to note that in describing the profound time of change our world is going through, even Dr. Kaku, co-founder of the revolutionary string field theory, uses analogies to the arts. That the nature of reality is a 'dance' and that we, rather than simply watching, are 'choreographers'.

The research supports and implies that we are at a point in history where imagination, participation, integrity and responsibility are crucial. It is a time where our artists are required to bring forth the vision of a choice of a worldview based on spirituality, inline with the highest of values. It is the artists and the arts that will allow us to *feel* our way to such a new reality.

We live in a time where artists must stand with scientists, researchers and religious leaders to provide imagination, new myths, and new dances...to portray truth within a context that can open people to a vision of peace, integrity, harmony, love and joy. Their presence is crucial as ambassadors of the Creative Energy that underlies our new understanding of reality.

References

- Arntz, W., Chasse, B., & Vincente, M. (Producers). (2004). What the bleep do we know!? (Movie). California: Twentieth Century Fox Film Corporation.
- Braden, G. (2005). Beyond zero point. (Audio CD). May 30, 2001.
- Braden, G. (2004). The God code. U.S.A.: Hay House, Inc.
- Braden, G. (2002). Isaiah effect: Decoding the lost science of prayer and prophecy. U.S.A.: Hay House, Inc.
- Braden, G. (2001). An ancient magical prayer: Insights from the Dead Sea scrolls. U.S.A.: Hay House, Inc.
- Bohm, D. (1980). Wholeness and the implicate order. Boston: Routledge & K. Paul.
- Briggs, J. P., & Peat, F. D. (1984). Looking glass universe: The emerging science of wholeness. New York: Simon & Schuster/Touchstone.
- Byrne, R. (2006). The secret (movie). Australia: TS Production LLC.
- Capra, F. (1975). The Tao of physics. U.S.A.: Bantam Books.
- Castaneda, C. (1971). A separate reality: Further conversations with Don Juan. New York: Simon & Schuster.
- Campbell, J. (1988). Interview with Bill Moyers. PBS Special.
- Chekhov, M. (1985). Lessons for the professional actor. New York: Performing Arts Journal Publications.
- Diamond, J. (1979). Behavioral kinesiology. New York: Harper & Row
- Dispenza, J. (2005). Rewiring your brain to a new reality. CD from the 2005 Conference Series "What the Bleep Do We Know!?", Santa Monica, CA: February 5, 2005.
- Dispenza, J. (2005). Rewiring your brain to a new reality. CD from the 2005 Conference Series "What the Bleep Do We Know!?", Santa Monica, CA: February 5, 2005.
- Dispenza, J. (2005). Your immortal brain: Mastering the art of observation. Video. Rainier, Washington: Encephalon, LLC.
- Dyer, W. (2004). The power of intention. U.S.A.: Hay House.
- Eleniak, D. (2008). The role of the arts in the transformation of consciousness. Available at <http://duanita.com>

- Emoto, M. (2004). *The hidden messages in water*. U.S.A.: Hay House.
- Goodheart, G. (1976). *Applied kinesiology*, 12th ed. Detroit: Privately Published.
- Hawkins, D.R. (2002). *Power versus force: An anatomy of consciousness*. (Rev.). Carlsbad, Calif., Brighton-le-Sands, Australia: Hay House.
- Hawkins, D.R. (2005). *Truth vs. falsehood*. Toronto, Canada: Axial Publishing Company.
- Heisenberg, W. (1958). *Physics and philosophy*. New York: Harper Torchbooks.
- Hicks, E. & Hicks, J. (2004). *Ask and it is given: Learning to manifest your desires*. U.S.A.: Hay House, Inc.
- Houston, J. (2003). *New time, new mind*. Berkeley, CA: The Prophets Conference. Florida Keys: Conference Recording Service Inc. www.conferencerecording.com
- Kaku, M. (1998). *Visions: How science will revolutionize the 21st century*. New York: Anchor Books.
- Kitei, L. D. (2000). *The phoenix lights*. U.S.A.: Hampton Roads Publishing Company.
- McTaggart, L. (2001). *The field: The quest for the secret force of the universe*. Great Britain: HarperCollins Publishers.
- Mack, J. (2002). *The limits of scientific materialism*. Lecture presented at the Prophets Conference. Florida, U.S.A.
- Mack, J. (1994). *Abduction: Human encounters with aliens*. New York: Macmillan Publishing Company.
- Marx Hubbard, B. (2002). *The planetary awakening: How our generation can transform the world*. Berkeley, CA: Conference Recording Service Inc. www.conferencerecording.com
- Mehra, J. (ed.). (1973). *The physicist's conception of nature*. Dordrecht-Holland: D. Reidel.
- Pert, C. (1997). *Molecules of emotion: The science behind mind-body medicine*. New York: Scribner.
- Schucman, H., & Thetford, W. (1992). *A course in miracles*. U. S. A. : Foundation for Inner Peace.

- Sheldrake, R. (1995). *A new science of life: The hypothesis of morphic resonance*. Rochester, VT: Park Street Press.
- Vincente, M., Chasse, B. & Arntz, W. (Producers). (2006). *What the bleep?: Down the rabbit hole*. (Movie). California: Twentieth Century Fox Film Corporation.
- Wyman, M. (2004). *The defiant imagination: An impassioned plea to keep culture at the heart of the Canadian experiment*. Vancouver, Canada: Douglas & McIntyre Ltd.
- Zukov, G. (1980). *The dancing Wu Li masters: An overview of the new physics*. New York: Bantam New Age Books.