

Lunch, Anyone?

by Lorraine Yapps Cohen



Lorraine Yapps Cohen

is Coordinator of Upstream Programs and Planning and an internal consultant on creativity and innovation in the Corporate Strategic Research Laboratories for ExxonMobil Research and Engineering Company, Annandale, New Jersey. Lorraine is an ACA board member.

I was reading *See No Evil*, a book by Robert Baer, about how the lack of human intelligence—that is, information gathered through person-to-person contacts—left our country open to terrorist attacks. And it got me thinking that creativity in business and industry might be subjecting itself to a different vulnerability for a similar reason.

This is not a book review. It's a wake-up call for those wondering where the creativity in their companies went.

See No Evil postulated that over-reliance on technology developed while human contacts for information gathering in the Middle East dwindled. Technologies, the likes of satellite surveillance, infrared imaging, pattern recognition, and so on, could pinpoint where buildings halfway around the world were but not what was going on in the buildings. It takes *people* to know that. And it takes *people interacting* to pass that knowledge on.

The parallelism here is that creativity in the business environment too may be over-relying on technology to perform the functions of direct human interaction that have traditionally allowed creativity to flourish. Too much technology and not enough person-to-person contact could be cutting into the creative potential in our companies. *People* have ideas. Together, *people* grow ideas, develop them, and implement them. Collectively, *people* make for a creative business environment. And while communications and information gather-

ing among people are going the way of e-mails, Internet, video-conferencing and the like, it is direct human interaction that ignites real creative sparks.

That is not to say technology does not have its place. Technology is a tool, an enabler, as it has been since the first wheel, the first club, or the first fire-starting sticks. It now allows faster and farther electronic communication than ever before. Data streams flow continuously. Information is available 24/7. But...how many exclamation points does it take to excite the receiver of your e-mail note? When was

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the last time body language over the Internet suggested a future trend? What string of characters elicits commitment to your idea? What ever happened to creative venues like meetings, workshops, poster sessions, workplace

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President's Column
by Tara G. Coste

Toys
in the **WORKPLACE**

... too many of us work in monotone environments of terminal seriousness, where...unprofessional movements are considered UNPROFESSIONAL.

reconfigure a suffocating place, to inject the spirit of play into the world in which we spend many of our waking moments.

As I was thinking about what I wanted to write for this column, I called up the stairs to my teenaged daughter to see how she was progressing with her room cleaning. She said things had been moving along nicely, but then—she had found a toy. Somewhat shamefaced, she admitted that she had been totally absorbed for the past twenty minutes or so renewing her acquaintance with this distraction.

I started thinking about the special nature of those objects that we can completely lose ourselves in, even when we know we will not be going shopping for new school clothes until our room is clean. At the back of a drawer, on a shelf in our office, lurk items with a seemingly magical ability to draw us away from whatever deadline we have hanging over our heads, if only for one blessed moment of divergence.

Most creative people I know fill their workspaces with these spellbinders. Unfortunately, this is not everyone's reality. Creativity and change consultant Donna Berg states that "too many of us work in monotone environments of terminal seriousness, where...unprofessional movements are considered UNPROFESSIONAL" (1995, p. 32). Berg is a strong advocate for escaping these "prisons for the human spirit," for engaging our playful selves at work. Toys can help us

The trick is to use these talismans effectively. One engineer I know has a toy shelf near his desk that has become the distraction mecca for his entire team. Well supplied with brainteasers, this area is *the* place to go when people find themselves stuck on a project. While they play, they vent their frustrations on whoever is lucky enough to be around. This tends to lead to a group discussion of the problem at hand, and through this exchange new paths of opportunity are often uncovered. It is clearly the combination of distraction and refocus that makes this interaction work.

Obviously, the end result of our playtime at work should be to further the evolution of our thinking, rather than to stop us from thinking at all. Calling on the enchantment of a special toy can place us in a different space mentally, can alter the ambience of our surroundings. Business guru Peter Drucker notes that "whether people see a glass as half full or half empty is mood rather than fact" (p.8). Changes in perception do not alter facts, but they can rapidly alter meaning (Drucker, P. 2002). Unfortunately, without a trigger to help us reframe our thinking, we can find ourselves doomed to tread the same old mental pathways.

Thankfully, more and more organizations are realizing that a marriage of play and work can lead to better results (Berg,

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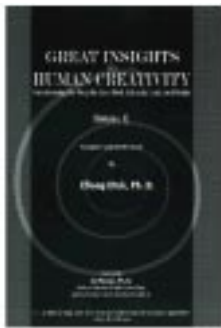
GREAT INSIGHTS ON HUMAN CREATIVITY

Transforming the Way We Live, Work, Educate, Lead, and Relate

[Volume 1]

Compiled and Synthesized by Efiog Etuk

I liken this book to a compendium of who's who and what's what in the field of practice we call creativity.



Reviewed by **David Horth**
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This is an amazing piece of work—a labor of love and intellect that author Efiog Etuk has taken on as his contribution to the world. I liken this book to a compendium of who's who and what's what in the field of practice we call creativity. Each section of the book begins with an overview of the concepts addressed—itsself rich with tables and references—then moves to tables of quotes from creative people relating to the concept (I would love an electronic version of the book so that I could search through quotes). An example of one of my favorite quotes in the book is from Kahlil Gibram (p. 136) in the chapter on Creative Education. It appeals to my sense of why I am a teacher and how I am a teacher. The quote begins “No man can reveal to you aught but that which already lies half asleep in the dawning of your knowledge.” It continues with: “The musician may sing to you the rhythm which is in all space, but he cannot give you the ear which arrests the rhythm nor the voice which echoes it.” And ends: “For the vision of one man lends not its wings to another man...” The book, while full of such breathtaking quotes, doesn't rest there. The author provides comprehensive bibliographies for the source of each quote so that the

reader can explore the work of the person quoted as well as explore the concept it relates to in more depth. Dr. Etuk uses six criteria for the quotes he has selected: wit, evocativeness, relevance, precision, appeal, and memorability.

The “model” of creativity underlying this book is interesting—as manifested by the chapter headings: The Essence of Creativity; The “Creative Individual”; Creative Aging; Creative Education; Creative Work; Creative Leadership; Creativity, Personality, Community, and Human Progress; The Tentativeness of Knowledge: Implications for Human Creativity; Paradigm Shift and Human Creativity; Summary: Toward a Global Creativity Consciousness. Both the acknowledgments (I encourage you to read his acknowledgments to each of his family members for their contributions to his growth) and the preface for this book are worth reading. I usually skip these sections in any book but read these because it gave me insights into the depth of the human being, and artist in the largest sense of the word, Efiog Etuk, who has taken on such a mammoth task (he plans 3 more volumes) in exploring, making sense of and suggesting creative paths forward for the human condition.

Lunch, Anyone?...continued from page 1

D. 1998). Intentionally building distractions into the workplace allows us to take command of our right to play, to strategically stray away from the path of “discipline” and discover new paths of creative exploration.

Berg, D. (1995). The power of a playful spirit at work. *Journal for Quality and Participation*, 18 (4), 32-38.

Berg, D. (1998). The power of play. *Journal for Quality and Participation*, 21 (5), 54-55.

Drucker, P. (2002). The discipline of innovation. *Harvard Business Review*, 80 (8), 95-101.

interactions, the water cooler, coffee-stained paper napkins, the golf course, lunch?

My mechanic sells cars over the Internet—very successfully, I might add. No face-to-face human interaction: all information and communication exchanged between the parties goes electronically. Even the check. He can do this because all there is to know about any given automobile is known. And he can pass this information out until it finds the buyer whose requirements are met by those of the offered vehicle. In our creativity analogy, nothing is known. (Certainly nothing with certainty.) How can you pass nothing electronically?

Those who know how creativity goes know how chaotic and messy it is. The iterations and interactions that make for innovation have been

charted on viewgraphs as hopeless bowls of entangled spaghetti. Should these iterations and interactions have gone electronically, in the end you would likely have a very large database instead of an innovation.

So, set up the software for exchanging the facts. Consign the computers where flip charts and color markers were. Bring your technology tools to the table. But probe the new and the unknown with your fellow people, face-to-face in their presence. More than letters and numbers, exchange the stuff of creativity—intuition, insight, excitement, commitment—directly with others in the venues we know stimulate creativity and in the end generate innovation.

Lunch, anyone?

Third part of the series —longitudinal studies.

NEEDS of Creativity Programs, Training, and Research in the SCHOOLS of the FUTURE

by Dr. E. Paul Torrance

Part three of a four-part series on chronicling what Dr. Torrance calls the Quiet Revolution of the last half of the twentieth century.



We know of no truly longitudinal studies except Torrance's 22-year and 40-year studies of students in two Minneapolis elementary schools.

Longitudinal Studies

Since the 1960s there have been a few longitudinal studies of creativity, mostly of short duration, ranging from one to five years. We know of no truly longitudinal studies except Torrance's 22-year and 40-year studies of students in two Minneapolis elementary schools. These studies began in 1958 and data collection continued for six years. Another study was initiated in 1959 with the University of Minnesota High School. The high school students were followed up after 7 years, 12 years, and again after 30 years. The elementary school participants were followed up in 1980. Detailed information on all of the studies has been presented elsewhere and is also collectively reported in Bonnie Cramond, 1994.

High School Studies

The first follow-up of the high school students was conducted in the spring of 1966 with the students who had been seniors in 1959. Measures administered while the students were in high school included assessments of intelligence, high school achievement, peer nominations of creativity, and creativity as measured by the *Torrance Tests of Creative Thinking (TTCT)* in scores of fluency, flexibility, originality, and elaboration. Criterion data were obtained for 46 of the original 69 subjects with a follow-up questionnaire that yielded biographical and demographic information as well as self-report data on the participants' most creative achievement, aspirations, and the type and degree of creative accomplishments. From this information, five trained judges derived three indices of creative achievement: Quantity, Quality and Creative Motivation. Fluency, Flexibility, and Originality, were found to be better predictors of creative achievement than were intelligence, high school achievement, or peer nominations. Fluency, Flexibility, and Originality correlated significantly with all three criteria, Quality of Creative Achievements, Quantity of Creative Achievements, and Creative Motivation. Intelli-

gence correlated with Quantity of Creative Achievements.

In 1990, Torrance followed up with the high school students again. Torrance was not surprised to find that other factors played a critical role in these individuals' creative accomplishments 30 years after the predictors were collected. Over the years, Torrance had developed a list of characteristics of highly creative people based upon their questionnaire responses. These highly creative individuals were called *Beyonders* by Torrance because their creative accomplishments went so far beyond even other highly able adults. At this data collection point, Torrance also conducted a validation of his *Beyond Checklist* by comparing the items checked by the highest achieving creative respondents to those checked by a group of highly able adults. The items that most clearly differentiated the two groups, and therefore best portray the *Beyonders*, include descriptions of delight in deep thinking, love and enjoyment of one's work, being different and feeling comfortable as a minority of one, tolerance of mistakes, having a clear purpose and sense of mission, and courage to be creative. These characteristics seem to dominate over creative ability, intelligence, and high school achievement in ensuring that individuals persist in creative endeavors.

Elementary School Studies

For the elementary school study, a variety of creativity tests were developed. These include what are now called the TTCT; a biographical inventory; *Sounds and Images*; the *Creative Motivation Scale*; the *Just Suppose Test*; and creative writing tests. Development priority was given to the TTCT. Torrance and his co-researchers were anxious to create a test that might be used from kindergarten through college and professional schools. A primary goal was to develop a test free of culture, gender, and age bias. We believe it has met all of these

Next issue will continue with
Future Needs.

Manifesto for Children

*Don't be afraid to fall in love with something
and pursue it with intensity.*

*Know, understand, take pride in, practice, develop, exploit,
& enjoy your greatest strengths.*

*Learn to free yourself from the expectations of others
& to walk away from the games they impose on you.*

Free yourself to play your own game.

Find a great teacher or mentor who will help you.

Don't waste energy trying to be well-rounded.

Do what you love and can do well.

Learn the skills of interdependence.

criteria. The test activities can be responded to in terms of what the individual's experiences have been.

To determine how well the creativity measures predicted future achievements, Pearson Product Moment Correlation coefficients were calculated between the creativity index derived from elementary school assessments and the indices of creative achievement obtained 22 years later as measures of Quantity and Quality.

Based on the responses of 215 young adults who had been in this follow-up, the *Manifesto for Children* (Henderson, Presbury, & Torrance, 1983) was developed to describe their ongoing struggle to maintain their creativity and use their strengths to create their careers and to provide guidance to children.

However, Torrance was not the only one to analyze his longitudinal data. In 1996, Yamada and Tam reanalyzed Torrance's 1981 longitudinal study employing a multiple regression analysis to find the best predictors of adult creative achievement. They found that the four variables that composed the best predictive formula, in order, were creativity test score, childhood future career image, intelligence test score, and the existence of a mentor. The composite of these four variables explained 49% of the total variance in adult creative achievement. In 1996, Plucker published his reanalysis of Torrance's longitudinal study using structural equation modeling. He found that the TTCT predicted slightly less than half of the variance in adult creative achievement.

Then in 1998, the second long-term follow-up of the same group was initiated, 40 years after the original testing of the elementary students. The same index of creativity based on three years of TTCT testing was used, and the same questionnaire items were used to derive the measures of Quantity and Quality of creative achievements, with the addition of some items included to validate the Manifesto. The effect of having a mentor, being in love with one's work,

being "well-rounded," awareness of one's strengths, success in walking away from pressures, and the like, were examined.

The results of a Pearson Product Moment Correlation between predictors obtained in childhood and criteria of adult creative achievement obtained 40 years later indicated that two measures from the TTCT were especially good predictors: Originality was a significant predictor of Quality of Creative Achievements for both males and females, and the Checklist of Creative Strengths was a significant predictor of Quality for males and both Quality and Quantity for females. From the Manifesto, Having Had a Mentor in 1980 was significantly related to females' Quantity and Quality of creative production, but not to males'. Having Had a Mentor in 1998 was related to both males' and females' Quality of creative production, but not to the Quantity.

Two books will result from this last investigation. The first will make use of the prediction data and will use questionnaire data to test the validity of the *Manifesto for Children*. The second will be a book of case studies of creative achievements, based largely upon the interview data. The study and resulting books will be useful to and have implications for, several global audiences—universities, colleges, public and private education, and parents.

Multicultural Studies

Torrance conducted one of the first multicultural studies of creativity to find out if a "fourth grade slump," documented in the development of creativity in U.S. children, occurred in other cultures. Creativity tests were administered to 500 to 1000 subjects in Australia, Germany, India, Norway, Western Samoa, and to the Chinese, Malayan, British, and Tamil cultures in Singapore. Torrance found more than cultural differences in the development of the creative abilities.



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in creative thinking which have been
translated into a dozen languages and
administered around the world.*

The Art of Paying Attention

by Susan Blouch



Presence

... the way in which one
chooses to act
upon one's awareness
in order to
impact a person or system.

A key part of our job as consultants is to pay attention—to our clients, our colleagues, our environment, and of course, ourselves and our impact on others. We are simultaneously taking in and assessing information ranging from “hard” factual data like budgets and sales forecasts to “soft” data derived from conversations and interactions with others. Most often, we process these inputs mentally, (amidst our own triggers from our own history), and make quick choices about our reactions, recommendations, actions, and influence. Given the untold number of inputs and choices we make at any given moment during our day, the art of paying attention to what we pay attention to—just might be worth our attention!

This article began several years ago as part of a session I conducted, “On Presence,” meaning *the way in which one chooses to act upon one's awareness in order to impact a person or system*. We gave examples of “Presence” on a continuum ranging from provocative to evocative—the difference between a Michael Hammer and a Roger Kallock. The group then exercised their awareness capabilities by giving each other feedback on observable aspects of presence, including style, mood, voice, energy, language, movement, stance, posture, and style.

The cornerstone of presence, awareness is a *growing consciousness or competence that begins with the use of our senses*. When we are fully attending, we are in the present, continuously monitoring our inner state of:

- What we see, hear, touch, smell, and taste. How often are we distracted by something like a dog barking in the background of a conference call?
- How we feel—emotion and mood. When a person we have labeled difficult gets contentious, do we experience “fight or flight” sensations, and how do we know?
- Our private, internal conversations—observations, judgments, values, interpretations, stories.

At what point do we decide we are bored with a conference call or conclude that we are powerless to influence the outcome of a meeting? At what point do we label someone a non-listener, and what happens to our attention to them? “Being an observer of these background thoughts defuses them,” says Dr. Richard Strozzi Heckler.

To increase our individual awareness, process consultant Dr. Edwin Nevis makes the following suggestions in his book *Organizational Consulting*:

- ✓ Focus on your breathing.
- ✓ Focus on your physical position and stance.
- ✓ Focus on your physical and emotional center.
- ✓ Block out distractions (or let them go).
- ✓ Look and listen in neutral mode, without pressure to see or hear a particular point of view.
- ✓ Respect your capacity. Take a break if fatigued, seek solitude if overwhelmed.
- ✓ Develop and respect your own rhythms and make choices based on your emerging awareness.

Author's note: Notice what you notice. In an attempt to practice what I preach, I am noticing that because I *hate* perfunctory checklists like the one above, I typically shut down around the second bullet. Hence my qualification to the reader: pick *one* and experiment with it *just once* to see what you notice. This is a simple-but-difficult process. It means making a commitment to slowing down intake, seeing what catches our interest and what we ignore, and then intentionally choosing an action based on what we are committed to producing for ourselves and others.

Gerald Weinberg, in his great book *Secrets of Consulting* states, “Your client usually knows their problem and will tell you in the first five minutes of conversation.” We've all been in a sales pitch or convincing mode when our attention is focused on closing the deal—for example, getting through the slide deck we spent hours preparing to ensure that our client is aware of our credentials and qualifications. Such a presentation may or may not meet our intended objective. If we are paying attention to our client, we may choose to shift from our prepared agenda to theirs. We have an opportunity to engage them in a different conversation about their problem and their needs. You may discover that a client who feels they have been heard and understood is a client who is prepared to close the deal.

Consider the possibility that making a slight shift to focus internally on your own awareness, then realizing our choices might expand your repertoire and lead to choosing to talk less and observe/question/listen more. For example, if I could be aware of you now, I might say, “You seem interested in this concept. Is there a question you have before I *consider another article*?”

Susan Blouch is currently Director of Organization Development working with the national training group and the national practices of the Consulting division of Computer Sciences Corporation. In addition to working with Fortune 100 clients in the redesign of business processes, she has managed staff learning and development, recruiting, benefits, and quality.

Where will you be
March 12th-15th?

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who will be creating
the future.



The best way
to predict
your future is
to create it.
Peter Drucker

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board candidates...continued from page 8

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3M Company, St. Paul, Minnesota

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Anthony J. Le Storti

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Tony is Executive Consultant for IDEATECTS® Inc. He founded and directed the Center for Creative Studies at Gwynedd-Mercy College and has taught graduate courses at La Salle University, Cornell University and the University of Pennsylvania. He is a charter member of the American Creativity Association, has served four terms as a member of its board of directors and chaired the national conferences in Indianapolis (1995) and Philadelphia (2002). He has been instrumental in the development of ACA's awards and currently serves as an editor of the conference proceedings publication. If elected, his major focus would be on the development and production of ACA publications.

Gene Quidort

eni, Vestal, New York

Gene is currently Director of Training for eni, a behavioral health and wellness services company. Before joining eni, Gene enjoyed a 25-year career with IBM in management, information development, and training. He has conducted workshops internationally on creative techniques and innovation, most recently receiving an award for best presentation at the European Association for Creativity and Innovation. His creative interests include symbolic expression, photography, experience mapping, and metaphoric thinking. His current ACA board position is Director of Industry Program Development.

Fredricka Reisman

Drexel University, Philadelphia, Pennsylvania

Fredricka Reisman is Professor and Director of Drexel University's School of Education. She has received national, state and private funding to assist pre- and in-service teachers in developing their mathematics and technology skills through creative problem solving. She is the author of several books on topics that include heuristic diagnostic teaching, teaching mathematics to children with special needs, elementary education pedagogy, and mathematics pedagogy, as well as is coauthor with E. Paul Torrance on a recent trilogy of books on learning mathematics creatively.

Mary Wallgren

James Hardie Building Products, Fontana, California

Mary recently accepted the position of Director of Innovation for James Hardie Building Products. Prior to this, Mary spent two years at ipCapital Group as the Director of Invention and Education and, before that, spent 20 years at Procter & Gamble. Mary is an experienced consultant, facilitator, and workshop trainer. Her current ACA board position is Director of Technology Program Development.

William Wurtz

Puget Sound Energy, Bellevue, Washington

William "Bud" is a manager and senior learning professional at Puget Sound Energy. Bud has over twenty years of experience as an organization development manager and practitioner in four Fortune 500 companies. He is particularly known for his work in fostering innovation, installing quality systems, and developing teamwork. Bud is the immediate past president of ACA and its current Director of Regional Chapter Development. In his current role, he is helping ACA succeed by building strong local groups that continually connect, engage, and energize creativity professionals.

The American Creativity Association (ACA) is the national organization of professionals in the field of creativity. Through its programs and services, it offers individuals and organizations opportunities for learning, professional development and networking. It is dedicated to enhancing the use of creativity throughout our society for the betterment of the human condition.

ACA is the virtual academy that leaders and professionals in the field of creativity turn to as the primary source of ideas and information dealing with creativity and where initiates to the field can begin their journey of discovery. To achieve its vision, the ACA provides: 1) forums to present, test and exchange ideas; 2) opportunities for networking and fellowship; 3) clearing-house services for information on the state of the art in creativity research and practice; and 4) means to link theorists and practitioners.

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Candidates for election to the Board of Directors of the American Creativity Association are listed below and on page 7 along with a brief bio.

✓ vote your preferences—up to 9 candidates

- | | |
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Darlene Boyd
University of California Irvine
Irvine, California

Darlene is the Director of the University of California Irvine's Gifted Students Academy. She has taught gifted students in grades K-12 and served as a Coordinator of Gifted Programs. Prior to assuming a directorship at UCI, Darlene served as the founding administrator of The Gifted and Creative Studies Network at Widener University and as an Assistant Professor in Educational Leadership and the Social Foundations of Education. She has designed and delivered over 100 staff development programs and workshops in gifted education for local school districts in numerous states in the U.S. and in several countries. Her current ACA board position is Director of Education Program Development.

Lorraine Yapps Cohen
ExxonMobil Research and
Engineering Company
Annandale, New Jersey

Lorraine's objective during her 23 years with ExxonMobil Research and Engineering Company has been *Innovation*—doing things differently and doing different things. She is coordi-

nator of Upstream Programs and Planning and an internal consultant on creativity and innovation in the Corporate Strategic Research Laboratories in New Jersey. Lorraine is also Adjunct Professor of Innovation at Rider University. She is the author of numerous publications in the areas of creativity in business/industry and technological innovation. Lorraine's current ACA board responsibility is Director of Communication Program Development.

Marilyn Schoeman Dow
ThinkLink
Seattle, Washington

Marilyn, president of ThinkLink, is a speaker and creative strategist. She works with industry and education in the U.S. and abroad to promote creative thinking and innovation. A past president of ACA, she assists people with team building, leadership and change through keynotes, seminars, consultation and a graduate course on creativity. She has invented several products for teaching and improving outcomes in creative problem solving. Her book, *Green Light®: Your Key to Success in Every Situation*, is due in 2003. Her current board responsibility is Director of Training Program Development.

board candidates...continued on page 7

Philadelphia, PA 19128
 P.O. Box 5856
 American Creativity Association