

OUTSTRIPPING PEDAGOGY IN THE TECHNOGENEOUS SOCIETY

by M. Meyerovich
L. Shragina

The outstripping pedagogy gives this opportunity...with the most favorable psychological climate for production activity. Its motto is as follows: "To teach but not to teach again!"

The main purpose of pedagogy as a science of education was the training of personnel to carry out all technological operations in any functioning area of society as a social and industrial structure. Only a century ago man was

born and lived accompanied by objects created with his hands and virtually unchanged during the whole period of his life. The transfer of knowledge, i.e., ability of working with these objects, usually took place as an activity based on the principle "Do as I do." The introduction

of new technologies in principle took quite a long period, and training of personnel for its service offered no particular problems.

Since the close of the 19th century the world of objects was superseded by the world of processes, namely: every new generation appeared accompanied by some objects and went away accompanied by absolutely different ones.

Having generated an information avalanche the necessity to have time "to swim along with the current" STP also generated some contradictions connected with it:

1. The need for a thorough study of a problem demands concentration of efforts at the bottle-neck, and appearance of new scientific facts demands the extension of the areas of analysis for taking into account the system links.
2. The specialization of development trends, as a rule, narrows the sphere of applied methods generating professional conservatism. But the width of the scope of knowledge, in its turn, does not provide an opportunity to choose the most expedient methods.
3. The society is interested in highly specialized experts providing high labor productivity, including intellectual, and any knowledge soon becomes out of date. The training of new professionals, however,

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Phyllis Blees, J.D., is a business lawyer by training, with special emphasis in tax, real estate and estate planning. Phyllis has started several non-profit organizations in the fields of creativity and gifted education and finance. Her latest work, however, has been in launching a start-up school: Blees Creative Academies, Inc., whose mission is to provide a K-12 private school for the gifted, and adult center for creativity and innovation. Two of Phyllis' partners, Donna

Hulsey and Karen Langdon, helped her launch the Austin Chapter of the ACA this last year, along with a tight crew of about 15 folks who have laid such a strong local foundation that they now offer you ACA 2005 with Local Steering Committee Chair, Barry Silverberg and his own unique committee of about 50 local folks. Phyllis is a single mother of 2, a runner, lover of mystical poetry, a devotee of Annie Durrum Robinson's hunch bunch, and a lifelong student.

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President's Column

by Tara G. Coste

STUDENTS OF CREATIVITY

ATTENTION all students! ACA continues to ramp up programming for undergraduate and graduate students of creativity . . .

In April of 2004, we awarded the first E. Paul Torrance Student Scholarship Awards to doctoral students Denise Tabasco and Louise Whitelaw. The Torrance Award honors Dr. Torrance's lifetime commitment to supporting graduate student studies. This award recognizes graduate students whose study shows promise that they will become leaders in the field of applied creativity. Along with the award, Torrance awardees are given an honorary lifetime membership in ACA.

Although we have always had students as members in our regional chapters, this summer Texas A&M University launched our first full-fledged student chapter. By all accounts, this chapter is off to a great start. Since its start late last spring, the chapter has held four well attended gatherings and has a number of events scheduled throughout the fall.

ACA's increased emphasis on student offerings is also reflected in the special sessions we will offer for students at our 2005 conference in Austin. Sessions will include:

- Exploring the Latest Research in Creativity—led by a panel of graduate students from the Institute for Applied Creativity at Texas A&M University, the session will provide participants with a report on what current studies are finding about various aspects of the creative process.
- Navigating the World of Creativity Research—led by Tara Grey Coste and Mary Murdock, this workshop is specifically tailored for graduate students and others working on proposed or in progress creativity research. Participants will discuss how to identify gaps in thinking and planning, determine appropriate methodologies, and access a variety of research resources.
- The Torrance Awardee Presentation—led by the recipient of the 2005 E. Paul Torrance Student Scholarship Award, this presentation will spotlight some of the best graduate student research in the field of creativity.

To help students attend the 2005 conference, we are offering a special student rate—\$250 for full conference registration (including all the meals and materials of a full conference registration) with a commitment to work four hours at the event. If you know of students who might be interested, please have them contact local conference chair Barry Silverberg at bsilverb@austinncc.edu for details.

Focus is published by **American Creativity Association**™...promoting a creative society

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Publication deadline for the **FOCUS** is two months preceding the issue.

Example: May/June issue copy deadline is March 1

All address changes should be sent to the national office:

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ANNOUNCING

*Martin Kenney, Jr.
and Randy Nelson
named new ACA Advisory
Board members.*

*The members of the
advisory board include the
most eminent thought leaders
in the fields of creativity
and innovation.
Board members provide
counsel to association
officers on trends and issues.*

Martin E. Kenney, Jr., Chief Executive Officer of WRC Media Inc., a leading supplemental education publisher, received ACA's Special Achievement Award for 2004. ACA recognized Kenney for his lifetime contribution to the field of public education.

Mr. Kenney, as the Houston conference luncheon speaker, described the challenges of public education in today's global economy: "Today, we're faced with educating knowledge workers who can compete in a fast-changing information-based global economy, which brings with it a wholly different set of challenges." Mr. Kenney continued, "To give our students a real chance at success in this marketplace, the content, delivery, pedagogy and measurement of learning systems must take on characteristics that more closely match the opportunities presented. Today's students need to have strong literacy, computational and critical thinking skills, they need to master core and dynamic content, and they need to learn how to work collaboratively. Creativity and individualizing the learning process are integral to preparing our students to perfect these skills and become world-class forces in an economy driven by information, application, time sensitivity and technology." Mr. Kenney's companies are constantly designing creative approaches to enhance just in time learning—anytime, anywhere, at any level—to provide opportunities for America's diverse student population in a swiftly changing global environment.

Mr. Kenney, the education industry industrial partner of Ripplewood Holdings L.L.C., built WRC Media, Inc. within a four-month period during 1999. WRC Media is now the largest publisher of supplementary educational materials with four principal operating subsidiaries, all of which are market leaders in their segments: Weekly Reader Corporation publishes Weekly Reader periodicals, Teen Newsweek, and other instructional materials serving over 7 million school children; World Almanac Education Group is the publisher of the World Almanac, Facts on File, Gareth Stevens, and Funk and Wagnalls, with a large subscriber base of many school, private, and public libraries; CompassLearning™, Inc. is a leading provider of electronically delivered instruction and assessment with over 7,000 hours of instruction and an installed base of over 20,000 schools; and American Guidance Service, Inc. is a leading publisher of individually administered assessments to evaluate learner traits and publishes a variety of high-interest, low reading-level instructional products.

Randy Nelson, Dean of Pixar Animation Studios corporate university, has had a diverse and exciting career, including such unusual stints as a juggler and a member of the Flying Burrito Brothers Band, before assuming his current position with the award-winning Pixar Studios. His creative pursuits cover all four of the association's key knowledge domains: science and technology, communications and the arts, business and industry, and training and education. Randy Nelson accepted the ACA Special Achievement Award for Pixar Animation Studios at the Houston conference.

Excerpts from *Wired Magazine*, *Welcome to Planet Pixar*: How the pixel-packing upstart became an animation superpower and left Disney in the dust
by Austin Bunn, June 2004

As Disney did in its heyday, Pixar has created an assembly line of wonder: *Toy Story*, *A Bug's Life*, *Toy Story 2*, *Monsters, Inc.*, *Finding Nemo*. While the rest of the film industry depends on inherited properties from popular media, each Pixar story is sui generis. "What Pixar is so great at is developing wholly original ideas," says Chris Wedge, the director of 20th Century Fox's *Ice Age* and next year's *Robots*. "And it's not just the idea—it's the story, beat by beat, and the characters and relationships. That's the real hard part."

With just two films left in the original Pixar-Disney pipeline—*The Incredibles*, due the first week of November, and *Cars*, scheduled for holiday release in 2005—Pixar is poised, like Nemo, on the edge of a very big drop-off, and it's a crowded ocean.

Producing a string of blockbusters may be difficult; creating an environment that produces them is harder still. "We've got this question that we're constantly asking," says Randy Nelson. "How do you make art a team sport?" Three days after Nelson was hired in 1997, Pixar president Ed Catmull handed him a memo. It was a 61-year-old missive from Walt Disney to one of his colleagues calling for a broad training program for young animators. Nelson now runs the upstart studio's own internal education program, Pixar University, which offers staffers four- to sixteen-week sessions on everything from sculpture to improvisational comedy.

requires a large expenditure.

4. The psychological factor also works here: an individual feels comfortable in his familiar field and, of course, resists his transferring to a new, unfamiliar environment. But the industrial development always needs experts to work in new trends.

From these contradictions it follows: there is an inevitable tendency towards increasing expenses for training and retraining of personnel.

In order to resolve the arisen contradictions it is necessary to determine conditions under which executer will master each new technology with minimum financial and psychological expenditure. It is also possible to formulate an ideal alternative as follows: executer himself will try to master every new technology in such way that this mastering may produce a financial profit and psychological satisfaction.

Analysis shows that the contradictions are based on the lack of “creative instinct” and habits of intellectual activity. And only education can develop in a man his inherent qualities and form skills of creative thinking from the very childhood.

Psychologists’ researches on the attributes of creative personalities and peculiarity in their thinking have been studied and are known very well.

- the repetition in case of observance of the algorithm.

Up to recent times, pedagogy followed the demand of the society often being late. And every new demand from society was often unexpected. Who can tell what specialists will need tomorrow? It may be only science fiction... The pace of the modern STP is confronting the education system with a new problem: the formation of the personality of a user, who would effectively react to constant changes in the technology of both his workplace, and the whole technological chain.

The modern society needs OUTSTRIPPING PEDAGOGY—such as a system of intellectual and psychological development forming the steady components of creative style of thinking in a person. The main feature of such a style of thinking as an intellectual system is an ability to analyze any problems, establishing system links, revealing contradictions, finding solutions for them on an ideal level, predicting possible alternative development of such solutions, etc. The personality having this style of thinking is ready to consider permanent changes in technologies. It also considers the possibility of getting a vital satisfaction from the solution of intellectual problems.

A natural question arises as to the instruments available in this pedagogy.

methods for generating ideas used for solving technical tasks and problems by engineers, i.e., purely practical methods of the industry which is so strict to any production process performed.

These methods include two complete systems of exercises, which provide for training of skills, defined being determined as the attributes of a creative personality:

1. On development of creative intellect.

The main body of exercises is executed as the solution of a problem according to the correct and rigid program (algorithm) on all stages of this solution.

2. On development of creative imagination. Most of these exercises are also executed according to special algorithms, developed in accordance with the requirements of the system approach.

The non-algorithmic methods such as a trial-and-error method or method of alternative exhaustive search (brain storming, synectics, etc.) are also used for stirring up thought and imagination.

These lessons are conducted as an intellectual training.

The suggested methods have been worked out during a period of more than seven years at a score of seminars under the name of “Formation of Creative Thinking.” At present, several different variants have been devised, adapted for the following categories of listeners:

- for educators of children’s pre-school courses and teachers of elementary grades;
- for students of 9th-11th grades;
- for students of secondary special and higher educational establishments;
- for teachers of specific subjects at secondary schools;
- for teachers of special disciplines at secondary educational establishments;
- for practicing psychologists in the system of educational establishments (may be delivered as a special course at pedagogical educational establishments).

According to practice, in the end of even a short-term acquainting seminar (40 hours), listeners acquire habits of the culture of thinking, which are expressed in the growth of intellectual labor productivity on account of realizing and controlling

Up to recent times, pedagogy followed the demand of the society often being late. And every new demand from society was often unexpected. Who can tell what specialists will need tomorrow? It may be only science fiction...

So the task has been built up on training deliberate components of the thinking process, like skills of reading, writing, cycling...

It is well known that every specialty is mastered as result of training with special exercises for a long time, repeated for the production of automatic movements and reactions. The set of the exercise for the production of the skills of the creative thinking must have similar demands, namely:

- presence of a problem situation;
- algorithmicity of the mental actions aimed at its solution;
- preciseness and economy of the algorithms’ structure;
- receiving of the result on the ideal level;

It must be stated that up till now, psychology as a science sufficiently studied, WHAT is necessary to receive as a result of education. But so far there is no answer as to HOW to form the necessary habits. Although separate attempts have been made for some time, a clearly defined and practically operating system of methods has not so far been described in literature.

Any proposals on creating “outstripping pedagogy” would look like no more than another theoretical hypothesis and would not possess any practical sense without preliminary reserves in the sphere of these instruments. The authors of this work developed the basic methods which can be considered with good reason as a technology of forming creative thinking. The system of methods is based on algorithmic

Correspondent Alexander Nikishev met with M.I.Meyerovich. ACA has been given permission to publish this Q&A session.

You Cannot be Born a Genius but You can Become One

—this is the tenor of the book

Formulas of the Theory of Incredibility

Author, engineer-designer, innovator and teacher of technical creativity methods, Mark Meyerovich, holds that by using certain methods, it is possible to form the thinking style of a creative personality. As a matter of fact, this is pointed out by the subtitle of the book—“Technology of Creative Mentality.”

Q: So, Mark, you assert that it is possible to become a genius?

A: First of all, let us define the term “genius.” The New American Webster Dictionary has the following definition: “Exceptional mental and creative power, or a person with such power.” The definition is certainly not very clear, but at least it allows to define genius through creative abilities. Creative abilities have long been the object of intent scientific research, especially in the field of psychology. A special term “creativity” was introduced in the 1950s to designate a viewpoint, a way of apprehending people, developments, situations and the world as a whole. That is, in the West creativity was considered as a process of “survival” under specific conditions, which constantly change and are unique in details every time. But result is needed immediately—life does not wait! Here lie the sources of interest for talented people who have succeeded in life: do recipes of success really exist and is it possible to improve one’s personality?

Back in 1959 two groups of American scientists independently conducted a series of experiments on the material of exact sciences and arts. It turned out that qualities determining creativity in science and art possess a number of common essential qualities. This allows to transfer creative abilities of thinking, formed in one field into a completely different one. For instance, from the solution of innovative problems to methods of expounding tenses in the English language; to the elaboration of a system of grammar rules; to the development of problem situations in courses of history and geography, not to mention physics, mathematics, biology...

Q: If I have understood you correctly, the essence of your methods lies in the activation of those qualities of the personality, the combination of which should produce genius. What qualities do you develop and what tools do you use?

A: A whole system of exercises has been developed, which are performed in accordance psychologically studied operations of efficient thinking: analysis, revealing cause effect relations and contradictions, synthesis, etc. Methods, applied in technical creativity became the base system.

Part of them—brain storming, focal objects method and others—show how to exhaust variants, find analogies, combine them and perform a number of other mental operations, applying the trial-and-error method.

The main part of the course, however, is TIPS (Theory of Innovative Problem Solving), elabo-

rated about forty years ago by engineer-innovator and science fiction writer Genrikh Saulovich Altshuller—(literary pseudonym-G. Altov). He was not even twenty when he set himself a goal—to understand the train of thought of talented inventors and innovators, factorize them into separate elements and make a talented style of thinking available for everybody.

The result was IPISA (Innovative Problem Solving Algorithm), a clear and rigid program of solving problems from analysis of the situation, through revealing and destroying the contradiction, to the result, which tends to the ideal.

But first of all Altshuller did the most important thing: he proved that all technical objects develop according to objectively existing laws, revealed these laws and formulated them. So in the essence, IPISA is the materialization of development laws for technical systems, and the development stages of technologies lie within the framework of general philosophical laws.

Q: I have already heard a definition of TIPS as “applied dialectics.” But talented thinking does not only come to this.

A: Imagination is the generally recognized, by all psychologists, basis of the creative process. Altshuller felt this back in the 1960s, when he was just starting to conduct his first seminars in TIPS, and began elaborating a DCE (Development of Creative Imagination) course. The course is based on methods, applied in the creation of fantastic situation.

As a result, methods for forming creative mentality represent a complex of clear rules directing the train of thought at the search for the most efficient solutions, and controllable imagination. This seems contradictory, as the whole of TIPS, but, nevertheless, is compatible, as everything in TIPS. The teaching of technical creativity methods and DCE course is conducted simultaneously in form of intensive intellectual training; therefore, the book is also composed in such a way: each chapter contains one of the technical creativity methods or sections of TIPS and DCE exercises.

Q: The book gives only technical problems as examples. Geniuses, however, are known not only in technics...

A: TIPS was born in technics as a vital necessity of the age of scientific and technological revolution—increasing the productivity of intellectual labor, primarily in the sphere of performing processes, which have always been considered creative: the creation of new technologies. By

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the way, the work of a teacher is also a technological process aimed at transferring various information and ethical skills to students. Isn't it so? And what is a "creative teacher" if not the creator of new methods—new technologies of teaching?!

And if problems are taken from the field of technology, this does not necessarily mean that they are purely technical. Someone once said that "mathematics disciplines the mind." Mathematics, however, is very abstract and therefore boring for many people. And, what is most important, mathematical correlations are connected only by logical links. In order to develop creative mentality we need material, which would allow, with the help of definite rules, to perform the mental operations, which are performed by our brain, while searching for the solution of a difficult problem. At this, we must be sure, that the received solution is either ideal, or approaches it. The idea of the solution should not appear as a sudden guess of the "Eureka!" type; it should rather be the result of performing systematic operations on the solution of the problem. Only then will training of thinking not to "hurry" take place, only in this case will it be possible to speak of organized mentality. In practice, such style of thinking increases the productivity of intellectual labor in any field.

Q: In the annotation to your book you write that anyone can develop his or her own style of thinking as easily as acquiring skills in any other profession. Let us agree that it is possible to develop a creative—"TIPSal"—style of thinking; that it is possible to become a creative personality. But a genius is still a unique phenomenon. Is there a guarantee that a creative personality is actually one of genius?

A: This is how people of genius are described by American magazine *Newsweek* [June 28, 1993] in an article titled "Where Do People of Genius Come From and Why There Are So Few of Them." Back translation from Russian. Real title: "The Puzzle of Genius. New Insights Into Great Minds"—trans. ("Izvestiya," 06-10-93):

"A genius rather, is something elusive, mysterious and even romantic. It is a measure of mysticism, the definition of which scientists have lost hope to find." And further: "A genius must be primarily a creative personality. Such, which destroys one world and creates another. Geniuses do not

"A genius must be primarily a creative personality. Such, which destroys one world and creates another. Geniuses do not solve existing problems. They find new ones."

solve existing problems. They find new ones." Unfortunately, the article does not explain "where do people of genius come from..." and, at best, only states their inherent qualities: ability to create unexpected combinations out of already known information, willingness to run intellectual risks without fear of failure, tolerance to ambiguities, etc. At this, "Education and experience are only fuel, and even as such insufficient for genius." And the conclusion: "Everything depends on ties between neutrons." Sounds profound, but gives no practical results. Anyway, considering researches, performed by psychologists, including American, in the past decades, one should expect more from an article like this...

The book is based on materials, worked out during seven years of seminars with various categories of students: from pre-school children to senior citizens, from humanitarians to leading technical special-

ists. And practically in every group someone "flared up." In Barnaul kindergarten educators started telling amazing fairy tales. In Irkutsk a teacher of foreign languages independently approached the fundamentals of Lobachevsky's geometry... In a remote town of Kaluga region a lady historian clearly received ideas of control for 3rd-4th level problems. Part of the examples was incorporated into the book: a 9th grade student, Serge Shwenk, proposes a principally new solution of the classical dosimeter problem; the problem of ventilizing a cotton pile received four solutions instead of one from a linguist, a historian and even

two former physical education teachers.

Now imagine the condition of a person, who has formerly been far away of technicals, now solving a problem on the level of an average innovator. "I can do this?!" Psychologists have every reason to call such seminars the most powerful psycho-therapeutic impact on the personality's creative capacity. When they tested the qualities of the thinking style, developed at "TIPSal" seminars, they were surprised to find all the parameters, which, according to their data, are characteristic of creative personalities.

So the elevation of the "average level" of thinking development inevitably prepares the ground for those, whom we consider geniuses. The only precondition, existing in the selection of students is the readiness for intensive intellectual work, ability and desire to think. If the reader of the book wants to achieve similar results, they should also be ready for this kind of work.

their own strategy of thinking activity and enrichment of their experience with awareness and use of thinking strategies of other members of this group.

Most of the training programs in the classic education system are based on memorizing, accumulating facts and other non-creative forms of activity. So, many students, especially ones getting on well at school show a serious resistance if their further training or work require displaying their creative abilities. It is possible to

avoid such conflicts if training and encouragement of their creative activity starts from the very beginning of the education course, from the pre-school education and lasts for the whole labor—creative!—activity of the personality. The outstripping pedagogy gives this opportunity, saving enormous financial means for retraining of personnel and replacing the potential stress situations with the most favorable psychological climate for production activity. Its motto is as follows:

"To teach but not to teach again!"

At the same time outstripping pedagogy solves another major problem for any state as it permits to rapidly renew the intellectual potential.

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Tara Coste is a leadership and organizational studies professor at the University of Southern Maine. Her work focuses on refining the training processes that enhance creativity in teams and on teaching business professionals techniques to enhance their leadership abilities. She has conducted many studies of innovative technological design that examine the organizational environments, group processes, and individual characteristics that enable and inhibit creativity in research and development. Dr. Coste is a colleague of the Creative Education Foundation, a leader of the Creative Problem Solving Institute, a Visiting Research Fellow at the Centre for Entrepreneurship of the University of Greenwich, and the president of the American Creativity Association. After her term ends as ACA's president, she plans to focus her energy on expanding ACA's research offerings with particular emphasis on enhancing print and on-line publications and developing an undergraduate and graduate student resource program.

Marilyn Schoeman Dow
ThinkLink
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Among my ACA roles are past president, conference chair, presenter, committee chair, article writer, emceeding the Awards Ceremony, helping expand the awards program to a major conference component and obtaining world class keynote speakers to conferences.

I promote creativity internationally as a speaker, strategist and author with ThinkLink in Seattle, Washington. I created breakthrough tools including BOFF-O![®] (Brain On Fast Forward) and the Green Light[®] Model and received ACA's David Tanner Champion of Creativity Award.

I seek to continue championing ACA's growth, impact and service to a global creative society and to join members having an exciting, fun time doing it.

Fredricka Reisman
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Dr. Reisman founded and served as Professor and Director of the Drexel School of Education for 20 years and is currently Assistant Provost for Assessment and Director of the Drexel/Torrance Center for Creative Studies and Center for the Creative Prevention of School Violence.

She is the author of several books including diagnostic teaching, teaching mathematics to children with special needs, elementary education pedagogy, and mathematics pedagogy, as well as a trilogy of books with world-renowned creativity teacher and researcher, E. Paul Torrance, on teaching mathematics creatively. Dr. Reisman was awarded the 2002 David Tanner Champion of Creativity Award by the American Creativity Association. She also has authored a nationally normed K-8 diagnostic mathematics assessment published by the Psychological Corporation, has had numerous articles and chapters published in leading education journals and books including having served as a member of the mathematics writing team for ASCD's Curriculum Handbook for Instructional Leaders, and has presented extensively nationally and internationally. Dr. Reisman initiated the ACA E. Paul Torrance Graduate Student Research Award. She has served on the ACA Bylaws Committee, is Co-Chair of the ACA Awards Committee and is on the ACA Publications Committee.

Barry Silverberg
Austin Community College
Austin, Texas

With over 30 years of diverse leadership, management, resource development and communications experience within the nonprofit sector as both a professional and volunteer leader, my expertise is in organizational development; primarily nonprofit governance and meeting management. I also have served as a publisher of several community newspapers, published a small journal for several years, and am a cofounder and partner in a self-publishing firm. Currently, I am the founder and Director of the Center for Community-Based & Non-profit Organizations, whose branding is "Strategic Creativity @ Work."

My interests as a potential board member are in the areas of strengthening ACA's organizational effectiveness, broadening its appeal to those engaged in applied creativity in all sectors, and taking on a leading role in advancing ACA's publications efforts. If elected, I will serve to the best of my ability and add whatever value I can to further strengthen this vital organization. As the Local Chair for the ACA International Conference in Austin, March 30-April 2, 2005, I work closely with the National Conference Chair, Phyllis Blees, and a committee of over 50 local leaders who are part of our Central Texas volunteer effort. I also serve as the Conference Program Chair.

Kirpal Singh
Singapore Management University
Singapore

Professor Singh's work in the area of Creative Thinking, Innovation and Creative Management/Leadership, especially as these themes engage with global cross-cultural contexts, is increasingly recognized as providing original insights and perspectives into an arena of intellectual discourse fast emerging as a key to international understanding. Professor Singh has been invited to give keynote/plenary speeches by various organizations such as the American Managers for Innovation, the Center for Creative Leadership, MIT, Columbia University, Georgetown University, etc. His bestselling book *Thinking Hats & Coloured Turbans: Creativity Across Cultures* (Prentice-Hall, 2004) is making waves as it challenges received assumptions about the relationship of creativity to culture, language and education. Kirpal is also an internationally known writer of poetry and fiction and was Distinguished International Writer at the Iowa International Writing Program in 1997. His poems were dramatized off-Broadway by the New York Theatre workshop and have also been staged in Maine by the Portland Stage Company. His works have been read/broadcast over the world's major media, including BBC, ABC, CBC, CNN, CNBC. He has appeared in TIME, THE WASHINGTON POST, THE WALL STREET JOURNAL and numerous other periodicals. Kirpal's hope is that if elected, he would very much like to enhance and strengthen ACA's international profile and contribute strongly to ACA's outreach programs.

William "Bud" Wurtz
Coaching for Creativity
College Station, Texas

As past president of the American Creativity Association I successfully led the association through the most challenging time in its history. As a current board member and director of Chapter Development I have advanced the growth and influence of the ACA by helping to build chapters across the nation and the world.

I bring over twenty years of experience as a trainer and consultant in four Fortune 500 companies to my work. I recently graduated from the highly-regarded Corporate Coach U and have begun an executive coaching practice.

My commitment to increasing professionalism in the creativity field is demonstrated by my enrollment as one of the first students in the first doctoral-level program in creativity in the nation at Texas A&M University. My pledge is to continue to work hard to "promote a creative society" through all my efforts.

ACA mission

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 vision

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.

ACA application

Membership (Check One)

- Individual \$ 75
 - Two Year Membership 125
 - Three Year Membership 170
- Student (full-time) 40
- Business & Institutional 125
- Business & Institutional 300
5 member pkg—5 copies of **FOCUS** and other mailings and 5 ACA discounts at conferences. Includes a listing on ACA web page with link to your site.
- Business & Institutional 750
12 member pkg—12 copies of **FOCUS** and other mailings and 12 ACA discounts at conferences. Includes a listing on ACA web page with link to your site.

Add 10% for Canada/Mexico,
20% for other countries for international postage

Societies (Check One)

- Business and Industry
- Communications and the Arts
- Education and Training
- Science and Technology

Please print clearly in black

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City _____ State _____

Zip _____ Country _____

Phone: (____) _____

Fax: (____) _____

Email: _____

Method of payment (U.S. Dollars)

- Check (payable to ACA)
- AMEX VISA MC Discover

Card # _____

Exp. date _____

Name as it appears on card _____

Signature _____

Received member information from _____

- I do not want to receive mailings from other organizations.

Return payment to:

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Fax: 888.837.1409 • Email: ACAinformation@aol.com

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ways to vote

by phone: 888.837.1409

fax to: 888.837.1409

e-mail to: ACAexdir@aol.com

mail to: ACA Election

PO Box 5856

Philadelphia, PA 19128

Candidates for election to the Board of Directors of the American Creativity Association are listed along with a bio.

two-year term—ending
December 31, 2006

✓ vote your preferences

- Larry Busch
- Tara Grey Coste
- Marilyn Schoeman Dow
- Fredricka Reisman
- Barry Silverberg
- Kirpal Singh
- William Wurtz

Larry Busch

*Southern Illinois University at Carbondale
Carbondale, Illinois*

Larry Busch is an active life member of the American Creativity Association. Currently Busch serves on the board overseeing the association's web-based "Creativity College" and the 2005 Austin "Feel the Fire" conference. Beyond ACA, Busch distinguishes himself foremost as an educator. Creativity, industrial design, art, and problem solving from grade school through graduate school forms his broad base of educational experience. He was voted an Outstanding Teacher by his college at Southern Illinois University Carbondale and served as a Visiting Scholar with the National Faculty to promote creativity beyond Illinois. Professor Busch left his university position, at least temporarily, to expand his creativity workshops and serve as president of a company founded to develop several innovative pharmaceutical patents. Following this, he lectured internationally on innovation and creativity in business. Recently Busch has renewed his academic connection co-presenting travel-study adventures in Egypt and Greece. He has done extensive volunteer work with two national organizations by designing special needs wheelchairs and launching an award winning hands-on science museum. Through the years, Busch has taught more than 25,000 university students and 65,000 participants at his creative problem solving workshops. A glimpse of the latter can be seen in video clips of Larry presenting hands-on projects for problem solvers everywhere at the ACA's web site under "Creativity College."

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