

FOCUS

Bimonthly Newsletter of the American Creativity Association™...promoting a creative society

Honoring

Applied CREATIVITY

by Barry Silverberg

Announcing NEW ACA Executive Director



Barry
Silverberg

I am honored to have been asked to serve as the Executive Director of the American Creativity Association. Based on the experience gleaned from co-chairing the 2005 International Conference, and my more than 30 years of leadership and management as a volunteer and professional in the nonprofit sector, I am committed to fostering a dynamic and robust ACA. Our first responsibility is to the members of ACA and our second is to promoting greater interest, understanding, recognition, appreciation, and honoring of the diverse arena of *creativity*.

Lynne Krause, my predecessor as executive director, and Ann Anderson Lemon, as communications director, deserve the highest accolades for having been such great stewards of ACA during their tenure. Together with the ACA presidents, boards and supportive volunteers, goes the credit for the foundations upon which we are all now privileged to build an even stronger American Creativity Association and participate in the fostering of creativity organizations throughout the world. And I look forward to doing just that with Darlene Boyd, our new president, Larry Busch, our president-elect, and our new board.

ACA's stakeholders are to be found in all three sectors of our society: government and education, corporate and business, and nonprofit. As a denizen of the latter, I seek to connect the three sectors for the benefit and development of each, thereby connecting people and ideas to *promote strategic creativity*. More on that concept at a future time.

Grounded in pragmatism, though motivated by the conceptual and ideal, my foci over the next year will be to lend my talents and experience to an already rich-in-talent association, to help foster ideas and projects that honor applied creativity by providing real value to your ACA membership, and leading others to join us. My goal is to significantly increase ACA membership on both the national and chapter levels and strengthen ACA's position as a primary association and source of information on applied creativity. This includes, but is not limited to:

A new ACA website that includes an on-line:

- Forum that allow members to communicate and network with each other (by June 30);
- ACA Membership Directory with contact information and brief biographical narrative of all members wishing to have such information included (by June 30)—will be writing to ask for your info soon;
- Consultants and Services Directory where members and nonmembers may advertise their services (for a fee);
- Store selling members' books, CDs, DVDs, and other products;
- Credit card payment option for membership, other ACA goods and services, and more (by June 30);
- Link to other sites that have resources of interest to ACA members and others engaged in honoring applied creativity;
- Archive of **FOCUS**, ACA's bimonthly publication (by June 30);
- Archive of other ACA publications (by June 30);
- Member Only Password Protected Pages;
- Library of articles on topics of interest to ACA members, by members, and others;
- Discount on various goods and services available to ACA members, and more.

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* Former ACA president

President's Column

by Darlene Boyd



These are volatile and historic times we are living in. We've endured an unsettled period filled with emotional roller coaster rides. Difficult or unsettling times call for renewed resolve and determination to move forward often providing opportunities to obtain fresh and optimistic outlooks.

In some ways the operational future of ACA has and continues to mirror the real world. Your ACA board members continue to wrestle with the implementation of the ACA mission, vision, and shared values. Our board and members are always enthusiastic and well intentioned. For most, if not all, finding the time to devote to ACA initiatives is an ever-present problem. As successes come to individuals in their paid professional lives so do the concomitant demands of their time. Although we share in the excitement of promotions and new challenges for our colleagues, we recognize the impending potential loss of time to ACA.



For many years Lynne Krause has devoted hours upon hours serving uncompensated, as ACA's Executive Director. Learning that Lynne's professional demands related to her paid position with the US Navy, had dramatically increased, we all labored over just how long Lynne would be able to continue on as ACA Executive Director.

As our discussions continued, a solution emerged. Barry Silverberg proposed that he would be willing to take on the position of ACA Executive Director. The board overwhelmingly accepted Barry's offer. Barry officially took over this responsibility at our ACA Annual Conference in Austin.

Our heartfelt thanks will always be due Lynne, for her years of service in maintaining ACA operations and her championing the cause of creativity. We are excited that Lynne will continue her service to ACA as a board member. It is evident that the executive directorship transition is a smooth one. Barry and Lynne continue to seamlessly work out transition details. Barry has over 30 years of diverse leadership, management, resource development, and communications experience within the nonprofit arena as both a professional and volunteer leader. Over the next few months you will begin to see numerous changes evolve. I assure you that you will value your membership in ACA far more than you ever have before.

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For most of us, the platinum reward, the elite of elite rewards is the ACA Annual Conference. The Austin Conference committee labored to provide each attendee their due reward.

High numbers of attendees requested a return to Austin. Austin is ready and willing for our return

**ACA 2006
conference
March 29-31
Austin, Texas**

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

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Creation of the ACA Press, in collaboration with ACA's Publications Committee, to publish and market new works, reprint existing classics in the realm of creativity, and provide a low-cost publishing option for ACA members wishing to publish their work.

- Serious exploration of a Journal of First Works to provide an online as well as printed opportunity for those new to creativity to publish their academic quality work;
- Serious exploration of an academic, peer-reviewed journal as well as a popular magazine, both focusing on honoring applied creativity;
- Recommended reading and listening to lists of works in the area of our concern, and more.

“ . . . my foci over the next year will be to lend my talents and experience, to an already rich-in-talent association, to help foster ideas and projects that honor applied creativity by providing real value to your ACA membership, and leading others to join us.”

Strong focus on chapter development including:

- Direct assistance to existing chapters, chapters in formation, and to individuals wishing to create chapters;
- Development of a Program Bank of program ideas for chapters, including all necessary materials;
- Development of a Speakers Series for local chapters comprised of ACA members from throughout the world willing to be available at no or low cost as a program resource;
- Marketing materials to assist in chapter development and membership recruitment;
- National accounting and record-keeping services that will relieve chapters many of the burdensome administrative tasks such as membership billing/ reminders, etc., and more.

Holding the 2006 ACA International Conference in Austin, TX, March 29–31, 2006...making it even better than 2005's experience that brought together over 270 folks...and including a weekend of networking and friendship on April 1 and 2, 2006. More details later.

Strengthening ACA's organizational infrastructure:

- The “boring stuff” that is essential to allow the smooth and effective functioning of the association.

A bit ambitious some may say! Eminently doable, I believe. That is why I have noted the target dates for some items that are already underway and will premiere as soon as the rest of the new website is completed. Let us all be measured by what we actually do, not by what we say!

BUT THERE IS MUCH MORE THAT NEEDS TO BE DONE! Send me your ideas as well as your offers to volunteer to help make ACA all it can be! Go to our current website at www.amcreativityassoc.org and send me your thoughts on what more you would like to see on the new site!

You can reach me via e-mail (the best way!) at barry@amcreativityassoc.org or mail me material at Barry Silverberg, c/o ACC CCBNO, 5930 Middle Fiskville Road, Austin, TX 78752. ACA's new phone number is 512-223-7074. Our website will remain the same.

President's column continued

Many people consider creativity experiences a real treat or a reward after taking on an onslaught of mundane tasks. For most of us, the platinum reward, the elite of elite rewards is the ACA Annual Conference. The Austin Conference committee labored to provide each attendee their due reward. Without a doubt there was something for everyone. From keynote to keynote and session to session all were high notes. High numbers of attendees requested a return to Austin. Austin is ready and willing for our return—March 29-31, 2006

Some of the biggest names in psychology, such as Abraham Maslow and Carl Rogers, considered creativity an essential part of self-actualization, the state of realizing your full potential. For most of us the Austin Conference took us close to realizing our full potential. Minimally, conference presenters got us to think about our potentiality in both our personal and professional lives.

Creativity is often referred to as the great energizer. We've all had the experience of lethargy over a project until that one great idea kicks in and bolsters our productivity. We often become so immersed in the project that we lose track of time. I urge each of us to reflect upon the process of these energizing experiences. Now, take that reflection further and possibly you have the outline for your 2006 ACA Annual Conference proposal.

How to Create a Service Project

by John Graham

Start with a problem you care about, then create a project that helps solve it.

Let's assume you've found a problem in your community or beyond that you care enough about to get involved. Maybe it's "Violence in my kid's school," or "Ugly sprawl taking over my town." You're eager to take action, but what's the best response to this problem?

Start by learning all you can about it. How widespread is it? What, if anything, is already being done? What resources might be available?

The next step is to create a specific project that helps solve the problem—something you can achieve with the time and resources you've got or can get. "Creating a conflict resolution program in my kid's school," and "Getting the town council to pass an anti-sprawl ordinance," would be possible projects in response to the problems cited above.

A solid project has a vision, goals, a timeline, and a budget. Swinging into action with only the *problem* burning in your heart, but without a defined *project*, could have you all over the map and having little impact. On the other hand, launching a project that isn't connected to a problem you really care about leads to half-hearted work and—again—poor results.

Here are steps for creating your project:

- Review the research you've done on the problem.
- Discuss potential projects with friends and allies—what could you (or a group you start) do that would make a difference?
- Think about the *scope* of any project you might create. Projects, and the commitments they demand, have a way of expanding once the action starts.
- Take stock of your own talents, skills, experience, likes and dislikes. Whatever project you decide on should make good use of who you are.
- Consider the conflicts you'll generate if you do a project that's not going to be popular with everyone. How big is your "comfort zone" on conflict, and are you ready to expand it if you have to?

Don't expect to have all the details in the beginning; you'll refine your project as you go forward with it.

Create a vision of success.

A vision is a mental picture of the result you want to achieve—a picture so clear and strong it will help make that result real. A vision is not a vague wish or dream or hope. It's a picture of the real results of real efforts. It comes from the future and informs and energizes the present. Visioning is the most powerful tool I've witnessed in over twenty years of helping organizations and individuals get the results they want. Here's why:

A vision inspires action. A powerful vision pulls in ideas, people, and other resources. It creates the energy and will to make change happen. It inspires individuals and organizations to commit, to persist, and to give their best.

A vision is a practical guide for creating plans, setting goals and objectives, making decisions, and coordinating and evaluating the work on any project, large or small.

A vision helps keep organizations and groups focused and together, especially with complex projects and in stressful times.

Your vision should:

Be clear—so sharp and so detailed that you can see, smell, and taste the smallest details. **Be positive.** Acknowledge the difficulties, but don't try to motivate yourself or others with a vision of bad things that might happen if you don't succeed. A vision based on fear may help fuel immediate action, but it can also limit your results to damage control rather than getting to positive change.

Be big enough. Create a bigger picture of the effects of your work than just solving the problem at hand. A vision that's too small may not provide enough inspiration, or generate enough energy, to get you past the tough spots. It might even close your mind to what you *could* achieve. **Include changes in attitudes.** The challenge you see in front of you is only the part of the problem you can see—the rest of the challenge is deeper and often involves personal attitudes that may be strongly held. **Include a clear picture of your personal role,** not just that of your organization, if you're in one. This isn't

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Adapted from *Stick Your Neck Out:
A Street-smart Guide to Creating Change
in Your Community and Beyond*

by John Graham

(San Francisco:

Berrett-Koehler, April 2005)

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about ego. It's about you taking full responsibility for helping achieve the results you want.

Come from the heart, not the head. Don't try to think your way to a vision. To create a vision that's exciting and compelling, you've got to give yourself the freedom to dream—to use your imagination to see and feel what does not yet exist. A vision is *not* the same as goals or objectives; those come from the head. A vision comes from the heart.

2005 Conference at a Glance

*Edward Maciocha
shares his story*



Having experienced two outstanding ACA conferences, consecutively held in our home town of Philadelphia in 2002 and 2003, my wife Bozhena and I decided to make the journey to Austin to attend the 2005 conference. In less than a week, we experienced more and met more interesting people than on any other vacation trip we ever took. While resting in our Omni Austin Hotel room after the closing ceremony on Saturday afternoon, my wife and I exchanged thoughts about the conference as we heard church bells tolling the death of Pope John Paul II in the background.

Conference sessions were located at the hotel and across the street at conference facilities of St. David's Episcopal Church. Thinking about the different settings at which the conference sessions took place, we especially enjoyed those at St. David's. These sessions focused on the theme of spirituality, a word with many connotations, but in the context of the creative community, involves the exploration of one's own subjectivity. I reflected on the preconference workshop with Matthew Fox. Matthew Fox has gone beyond conventional theological thought, which is anthropocentric, to a theology that embraces all life on Earth. He introduced the conference participants to danceable worship, which celebrates the cosmology in circular group dances. Matthew planted the seeds of creativity serving biophilia (which is the love of all life) into the psyches of those who attended.

Phyllis Carlisle's excellent presentation on labyrinths, was based on the book by Dr. Lauren Artress, entitled, *Walking A Sacred Path: Rediscovering the Labyrinth as a Spiritual Tool*. Having read about labyrinths in *SpaFinder* magazine I was looking forward to the experience of actually walking one. St. David's has its own Labyrinth Meditation Garden, providing the session's participants the opportunity to experience this contemplative walk.

Bozhena and I both attended the Intuitive Dreamwork session given by Marcia Emery. During the experiential part of this session, we were paired with others and found it amazing to hear others' intuitions about ourselves. I was fortuitously paired with Dillon McKinsey, the president of the Austin poetry society and a psychotherapist with 30 years experience in focusing on dream analysis.



Kevin Asbjornson, a Yamaha Artist, composer, and contemporary pianist could not have wished for a more perfect venue than St. David's Bethel Hall which had a Yamaha piano surrounded by concentric chairs. Kevin guided us in listening to his piano pieces with intention, and in describing the imagery evoked by his music. The intersubjective consensus on the imagery was simply amazing.

I recalled several conference sessions at the hotel's Boardroom Foyer dealing with how to cope creatively with life. Ann Fry's session on humor gave me an effective method to release tension by expressing a frustration without using words. The Creative Aging session by Anne Durrum Robinson, 94 and still going strong, was very informative on how to experience different stages of our lives. Jamie O'Boyle's session complemented my reading of Malcolm Gladwell's book *Blink*, giving me further insight on how the unconscious

drives our decisions.

Ulises Pablon's session on Epistemology & the Science of Creativity examined the human cerebral cortex as the playground of creativity. As neuroscientific knowledge advances, our present dichomania about the left and right brains will seem naive. I was reminded of an essay by Tom Wolfe, *Sorry but Your Soul Just Died*. <http://www.orthodoxytoday.org/articlesprint/WolfeSoulDiedP.htm> Neuroscience will soon change our self-conception.

The Longhorn Ballroom provided the setting for some outstanding keynote addresses. A

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Check website

www.feelthefire.org
for memories and pictures

highlight of the conference was the presence of Dr. Edward de Bono. Dr. de Bono stressed the benefits of teaching thinking explicitly. The keynote speech of Kirpal Singh, from the Singapore Management University resonated with that of Dr. de Bono's. Kirpal spoke about the linguistic prisons in which we find ourselves, and the need to obtain a non-Anglophone perspective. During the conference, Kirpal and Dr. de Bono had the opportunity to discuss the relationship between language and creativity. I have a personal interest in both of these keynote speakers, having written an article on a seminar given by Dr. de Bono in 1994 and a book review on Kirpal's *Thinking Hats and Coloured Turbans* for **FOCUS** in 2004.

The conference was packed with keynote speeches from exemplars of what the sociologist Richard Florida has termed the Creative Class. Gary Hoover's speech on his success in innovative retailing was truly inspiring. Zvi Yaniv spoke on the topic of nanotechnology, while obscure to some, as a reader of WIRED magazine, I was well acquainted with this area of technological creativity. The Jazz Singer, Pam Hart, exemplified the theme of John Kao's book *Jamming*, showing the analogy between Jazz and managing projects ("gigs") for the city of Austin.

Bozhena and I both enjoyed the great debate between Doug Hall and Roger Firestein, one of the most entertaining parts of the conference. Roger gave the first creative workshop I ever attended back in 1993 at a Philadelphia Area Council of Excellence Conference. A special treat was being able to watch Marilyn Martin immortalize all the keynote presentations in brilliantly executed concept maps that adorned the dining area where the keynotes were presented.

Bozhena was active as a volunteer at the conference bookstore having many interesting conversations with customers and with authors. She loved the presentation given by Marilyn Schoeman Dow. We both attended several sessions together and had fun in the experiential part of the session given by Diane Dean and Marilyn Martin on thinking like Albert and Leo. We wish that Diane Dean could have given her horse course at the ACA conference.

The ACA 2005 Austin conference exposed us to a repertoire of creative problem solving skills. The conference had an important additional dimension, in the words of the Georgetown University philosopher, Kevin Kraus, it provided a retreat, an opportunity to experience ourselves and others consciously engaged in creative action.

After the close of the conference, my wife and I had the opportunity to visit the Austin Fine Arts Festival in Downtown Austin at Republic Square Park. We fortuitously met the artist who designed our new Pfaltzgraff dinnerware at the festival. At sunset, we went to the Congress Avenue Bridge, an unique ecotourist site in Austin, to watch the Mexican free-tailed bats emerge from their roosts. Later we visited BookPeople, which is Texas' largest bookstore. We also had the opportunity to tour the Whole Foods Market new Landmark store, which was quite an experience. We hope to return someday to enjoy the many musical venues that this creative city has to offer.

Member Activity

Last year I organized a local program aiming to promote creative thinking and new business idea generation among local technical professionals.

— — — — —
by Tiejun Xia
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In 2004 I have founded a program named *United Brains* in CAST-TX in the Dallas area to promote creative thinking and innovations by synergizing the brain power of local technical professionals. This program held a series of meetings. Each weekend meeting is divided into three parts: educational talks, case analysis, and brainstorming. For the educational talks our speakers came from both the technical and business world. The audience enjoyed talks like **How to Protect Your New Ideas** or **Where the Hot Spots in New Medicine Research Are**. In the case study segment, many contemporary successful business examples are used to stimulate the desire to create new ideas in the audience. The emphasis is placed on how good ideas are generated. *Interactive Case Analysis* methods to enhance effectiveness is introduced. Brainstorming is another important session. Normally, a specific topic is set for each brainstorming session so that the audience can discuss the topic. This program has attracted many people who are interested in new ideas and new businesses. To date we have had eight meetings with 20 to 30 people attending each meeting. During a recent survey of attendees who attended these workshops most frequently, they found the programs which heavily promoted creativity, gave the audience a breath of fresh air. Obviously, we should invite more people to join similar activities in our community.

Contradictions & Creativity

by Jack Hipple

When we try to be creative, it's usually because we have a problem to solve. Very seldom do we pro-actively practice creative thinking without having a problem to solve; a system, product, or organization to improve; or a new demand placed on an existing product or service.

“FOUR SEPARATION PRINCIPLES should be considered whenever these kinds of physical contradictions are encountered. They work for ANY contradiction whether it is technical, organizational, or design.”

When faced with this challenge we use many techniques that have a psychological base, i.e. we try to change our orientation on the problem, limit our self criticism, or use provocative, stimulative words and concepts. We even paint our faces, play with toy objects, and tear random pictures out of magazines. Separating idea generation (using any technique) from idea evaluation is a key achievement of serious creativity study in this century allowing free expression without significant criticism and then the opportunity to build, expand, or eliminate ideas later.

In the last half century, starting in Russia, there was a very fundamental recognition, starting with a brilliant Russian patent examiner named Genrich Altshuller who, after studying hundreds of thousands of patents (the documentation of practical creativity and innovation), came to the startling conclusion that creativity and innovation were far less psychological than originally thought. There were patterns of invention cutting across hundreds of different areas that were similar and reproducible, if only the special jargon and language used to describe the inventions was eliminated. In parallel, there was the recognition that the select few breakthrough inventions (<5%) came while trying to do one strikingly simple thing and that was to RESOLVE A CONTRADICTION. Out of this pioneering work came the problem solving methodology and tool kit known as TRIZ (Russian algorithm for “Theory of Solving Inventive Problems”). There is not space here to review the entire tool kit and methodology (many courses and books are available), but one fundamental part of this thinking and problem solving process is worthy of some specific focus for readers of **FOCUS**.

It turns out that, when solving contradictions, there are some very simple but powerful tools that resolve many types of contradictions. Altshuller's work focused originally on “technical” contradictions, i.e. ones in which two different properties of a system were in conflict with each other (I want a product to be stiff and rigid for support, but light weight for moving; I want a car to be heavy for stability and light for fuel economy). However, it was also recognized that there were what we call “physical” contradictions, where a property of a system, product, or service is in conflict with itself. Simple examples would be “I want a part of a product to be slippery to reduce friction under use, but stiff and unmoving when not in use,” or “I want an overpass over a river to allow traffic, but I don't want an overpass to allow boats to pass.” In studying how people have always resolved these types of contradictions millions of times, FOUR SEPARATION PRINCIPLES should be considered whenever these kinds of physical contradictions are encountered. They work for ANY contradiction whether it is technical, organizational, or design.

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Jack Hipple, principal in the consulting firm Innovation-TRIZ, is a chemical engineer from Carnegie Mellon University. In addition to his training in psychologically based creativity and innovation techniques, he has become a recognized expert in TRIZ, a science based approach to innovation and creativity. Jack has led numerous workshops in the application of TRIZ in product development, ergonomics, and management systems, does TRIZ training and has published in *Creativity and Innovation Management*, *World Futures Quarterly*, *Mechanical Engineering*, and *Chemical Engineering Progress*.
www.innovation-triz.com

Separation in time

Does the property or characteristic of concern or in conflict need to be the same at all times? Does it need to be the same shape and weight at all times? Can the system or product be designed so that this properties' presence, magnitude, or performance is variable with time?

Examples: Access to a building, registration for a meeting, sprinkler systems, special work teams, traffic lights, home alarm system settings, deferred judgment, shape of concrete piles during driving vs. support, attitudes towards holidays vs. distance from them, plastic bar bells filled with water—lightweight when traveling and heavy when filled with water in the hotel room.

Separation in space

Does the property or characteristic of concern or in conflict need to be the same in all places?

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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

Full Name _____

Title _____

Company/Institution _____

Street Address _____

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:

ACA, 5930 Middle Fiskville Rd., Austin, TX 78752

Email: barry@amcreativityassoc.org

Contradictions & Creativity...continued

The same weight and shape everywhere? Our minds tend to think in uniform geometry! How can we design around a contradiction using these thoughts?

Examples: Asymmetric shape of cowling on late model jet engines, first class and coach service, bifocal glasses, business and functional department locations, toothbrush bristle designs, mattress design, underpass/overpass, varying adhesive properties on labels.

Separation upon condition

Change the characteristic or design parameter of concern as a function of a desirable condition.

Examples: Smoke and emergency alarms, emergency preparedness levels, physical separation devices that respond to changes in viscosity, temperature, density, conference agenda changes vs. current business concerns, attitude toward people given a special personal situation, change in traffic light settings vs. traffic conditions, warning tag color change on frozen food indicating exposure to high temperature.

Separation between parts and the whole

Even though many TRIZ experts consider this principle a sub-set of all of the above, I find it useful as a separate item. Does the property or issue of concern need to be the same as the system, super-system, and sub-system level?

Examples: Bicycle chain very rigid at component level—flexible at the macro level, small business start-up structure within a large corporation, nice appearing fruit placed on the visible side of a consumer container, meeting agenda arrangements to reflect a common theme of interest to different attendees, different color inks from the same pen depending upon button pushed.

There are also many examples of combinations of these principles. Consider the electronic fuse (condition, time, parts/whole), driver seat settings in cars (time, condition, space), pill bottle cap designs (condition, parts/whole), organizational design (all).

The point of all this is to run TOWARD your contradictions. Don't compromise around them, making something more complex in the process. Use TRIZ separation principles to SEPARATE the parameters vs. time, space, condition, and parts to come up with a creative breakthrough and not a compromise.