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Creativity Resources
Fall 1996

by

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Professor Andy Lawlor, Faculty Supervisor.
Faculty Comments

Signature of Faculty Supervisor

Title
Faculty Comments

The "Creativity Resources" independent study represents an excellent compilation of the major works on the subject of creativity in all types of media. It is first class effort by Greg Arnson is probing a large variety of disparate sources to arrive at a state of the literature review.

The study commenced in the Winter Term 1996 and its completion was delayed until Fall 1996 primarily because of Greg's MAP responsibilities in the Winter and his Davidson Institute engagement in Romania and Bulgaria in the Summer.

I was very pleased with the use of the Internet and the World Wide Web, as well as the traditional Kresge Library databases and sort engines to arrive at the final document. The resulting report is now a key reference piece for the Magna International Office of Entrepreneurial Studies.

Greg Arnson qualifies for a grade of Excellent, "EX" for the fine effort.

Andrew Lawlor, Faculty Supervisor
October 23, 1996
Introduction

What is Creativity?

- Creativity is the entire process by which ideas are generated, developed, and transformed into value.

- Being creative means being novel and appropriate. Subsumed under the appropriateness criterion are qualities of fit, utility, and value.

- "Being creative is seeing the same thing as everybody else but thinking of something different."

- "Creativity thinks up new things and Innovation does new things."

Minds alone, however prolific with fresh ideas, are nothing without processes specifically designed to translate these fresh ideas into valued products and services.

...idea management must be as rigorous as the management of numbers and tangible assets.

Today's creative player is someone who picks up—faster, more deftly, and more usefully than others—the conflicts that need resolution, the gaps that need filling, the hidden connections that need drawing, all the quirky, and possibly profitable, interrelationships that can be discerned in the new oceans of information.

It is important to distinguish among different levels of knowledge. First, there is knowledge as raw material: facts, information, data. The second type of data is insight. Insight connotes seeing into a situation, leading to connections defined by inner perception, or representation of knowledge: the "Aha!" Then we have ideas. Ideas are interconnected insights we can run with. Finally we have knowledge as perceived value to a customer or other stakeholder.

Creativity is a process with a grammar.

- John Kao

Excerpts from Jamming

What is the objective of this report?

This report attempts to give the reader the major works on the subject of Creativity in all types of media. The underlying hope is to inspire more human creativity through this comprehensive, one-stop resource. For more answers to the question, "What is Creativity?" please see the "Definitions" page within the Creativity Home Page site at www.ozemail.com.au/~caveman/Creative/cfaq2_1.htm.

Best of luck in finding and fulfilling your dreams!
Creativity Resources

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III. Creativity Types
A. Artistic
Artistic creativity does not require the economic value-added that is generally needed in business creativity.

B. Business
Business creativity is generally perceived as creating economic value-added in the pursuit of significant innovative breakthroughs.

C. Inventive
Inventive creativity concentrates primarily on the development of new physical products that have utility as well as significant innovation.

D. Self
Creativity with the self involves new techniques, skills, self perception, social awareness, character, style, integrity, imagination, dreams, and reality among others.

E. Spiritual
Spirituality is (in my opinion) the soul of creativity; the source from which all other forms of creativity are derived. If God is the original creator of all things, then human creativity ultimately comes from one’s spirituality. (How can something like the invention of the paper clip be spiritual you say? Don’t think of the end result as necessarily spiritual, but the process of creating as divine.)

F. Problem Solving
Short-term creative problem solving is generally focused and less spontaneous in an effort to come up with a viable solution. However, all previously-unsolved problems will have a creative solution (if one exists). Many techniques have been developed in this area to help people develop creative problem solving skills.

G. Future and Trend
Future and trend creativity tries to predict the future and make creative informational links to help form trend hypotheses. This type of creativity is not intended to be fiction but rather creative educated predictions. (e.g. the fictional TV series Star Trek would be mainly artistic, not future or trend creativity).

IV. Techniques
A. Business
1. Brainstorming
   a) Nominal Group Technique
   b) Crawford Slip Method
   c) Story Boarding
2. Creativity Games
   a) Idea Volleyball
   b) Circles of Creativity
3. CoRT Process
4. CPSI Process
5. Five Why’s
6. Idea Checklists
7. Imitation
8. Lateral Thinking
9. Lotus Blossom Technique
10. Metaphorical Thinking
11. Mind Mapping
12. Morphological Synthesis
13. Narrative Analysis
15. Problem Reversal
16. Shared Vision Process
17. Six Thinking Hats
18. Synectics
19. The Discontinuity Principle - PO (Provocative Operation)
20. Water Logic (and flowscapes)

B. Artistic
1. Creative Visualization
2. Dream Analysis
3. Free Writing
4. Massage
5. Meditation
6. Non-Dominant Drawing
7. Sociodrama
8. Yoga

V. Resources
A. People
1. James Adams
2. Margaret Boden - Her book Artificial Intelligence and Natural Man (1977) has become a classic.
3. John Briggs - Harvard
4. Tony Buzan - Developed "mind mapping" concept. Leader in "right brain" studies.
5. David Campbell - Executive with the Center for Creative Leadership
6. Scott Collins - Stanford
7. Edward de Bono - World authority on thinking. Developed "lateral thinking" concept. Has written over 50 books.
8. Walt Disney - pioneer in applied creativity
9. Peter Drucker - Most respected management thinker of our time.
10. Victor Frankel -
11. Robert Fritz - Helps people become more creative by the "practice of creating."
15. Rosabeth Moss Kanter - Author of The Change Masters
17. Robert Kelly - "Gold Collar" workers (idea and knowledge workers)
18. Robert L. Kuhn - Major research on creativity and innovation
19. Peter Lentt-
20. Gerald Nadler - President of The Center for Breakthrough Thinking.
21. Vincent Nolan - Chairman of Synectics
22. Dr. NakaMats - The Edison of Japan. Holds more than 2,300 patents.
23. Margaret Mead -
24. Maria Montessori - Leader and pioneer to foster creativity in children.
25. Alex Osborn - The father of applied brainstorming.
26. Sidney Parnes - Founder of the Creative Education Foundation.
27. Norman Vincent Peale - Minister and leader in "using the mind to create results"
28. Tom Peters - Author of several best-selling books on quality, creativity, change.
29. Wilferd Peterson - Published The Art of Creative Thinking at the age of 92.
31. Polak
32. Faith Popcorn - President of the Brain Reserve
33. - Stanford
34. Bob RMike Rayosenfield - Former Director of Kodak's Office of Innovation.
35. Singer
36. Mike Vance-Dean - Dean of Disney University. Developed management applications for storyboarding and displayed thinking.

37. Roger von Oecta - Silicon Valley creativity consultant. Known for *Whack Pact*

38. Marilyn vos Samant - Her IQ—228—is the highest known in the world. Columnist on applied creativity and common sense.

39. Denis Waitley - "Human potential". Author of *Winning the Innovation Game*.

40. Wayne Wickelgren - Mathematical psychology, human memory, problem solving, thinking and psycholinguistics

41. Joyce Wycoff - Founder and executive director of the Innovative Thinking Network.

B. Book Lists

1. Profiles of the Creative Person
   a) *A World of Ideas*. Bill Moyers.
   b) *Creativity is Forever*. Gary Davis
   c) *Creativity*. John Brockman, Ed.
   d) *Developing a 21st Century Mind*. Marsha Sinetar
   e) *Fundamentals of Creative Thinking*. John Dacey
   f) *Sourcebook for Creative Problem Solving*. Sidney Parnes, ed.
   g) *The Courage to Create*. Rollo May.
   h) *The Day the Universe Changed*. James Burke.

2. Thinking Styles and Mental Processes
   b) *Frames of Mind*. Howard Gardner.
   c) *Higher Creativity*. Willis Harman.
   e) *Leading Minds*. John Gardner
   g) *Parallel Thinking - From Socratic Thinking to de Bono Thinking* (1994) Edward de Bono
   h) *Practical Intelligence*. Paul Sternburg.
   j) *Teach Yourself to Think* (1994) Edward de Bono

3. Imagination
   a) *Creative Imagery*. William Fezler.
   b) *Creative Visualization*. Shakti Gawain.
   c) *Right Brain Learning in Thirty Days*. Keith Harary.
   d) *The Intuitive edge*. Philip Goldberg
   e) *Visionizing*. Sid Parnes.

4. Creating
   a) *Fire in the Crucible*. John Briggs.
   b) *Original Blessing*. Matthew Fox.
   e) *The Quantum Self* Danah Zohar.
   f) *Training Your Creative Mind*. Arthur Van Gundy.

5. The Physical Creative Self
   a) *Drawing on the Right Side of the Brain*.
   b) *Flow*. Mihaly Csikszentmihalyi.

6. Divergent Methods
b) Creative Problem Solving: The Basic Course. Scott Isaksen and Donald Treffinger.
c) Creative Whack Pack. Roger von Oech
d) Fifty Creative Exercises. Robert Nicholas.
e) Story Boarding. Mike Vance.
f) The Universal Traveler.
g) ThinkerToys. Michael Michalko.
h) Use Both Sides of Your Brain. Tony Bazan.

7. Convergent Methods
b) Advanced Approaches to Creative Problem Solving. Scott Isaksen.
c) Finite and Infinite Games. James P. Carse
e) Synectics. William Gordon.
f) That's a Great Idea. Tony Husch and Linda Foust.

8. Chaos and Absurdity as Transformational Agents
a) Crazy Wisdom. Wes Nisker.
b) Mirth in Management. William Higginbotham.
c) Pragmagic. Marilyn Ferguson.

9. Development of the Creative Self
b) Creative Aging: A Meaning Making Perspective. Mary Baird Carlson
c) In Their Own Way. Thomas Armstrong.

10. Language, Verbal and Written
a) Media Analysis Techniques. Arthur Asa Berger.
b) Poetry and the Imagination. David Whyte. (audio tape)

11. Myths and Fairy Tales
c) She: Understanding Feminine Psychology. Robert A. Johnson.
d) The Creative Fire: Myths and Stories about the Cycles of Creativity. Clarissa Pinkola Estes. (audio tape)
12. Dreams
a) A Primer of Jungian Psychology. Calvin S. Hall & Vernon J. Nordby
b) Creative Dreaming. Patricia Garfield.
c) Dream Time and Dreamwork. June Singer.
d) Dreams and the Brain. Allan J. Hobson.
e) Dreams: Language of the Soul. Marion Woodman. (audio tape)
f) Inner Work. Robert Johnson

g) Lucid Dreaming. Stephen LaBerge.
h) Man and His Symbols. Carl G. Jung
i) Understanding Dreams. Mary Ann Mattoon.


14. Creativity with Computers
a) Computer-aided Creativity. Sandler.
b) Creativity in Invention and Design. Computational and Cognitive Explorations of Technological Originality. Dasgupta, Subrata

15. Business Creativity
a) 101 Creative Problem Solving Techniques. James Higgins.
b) Breakthrough. Tom Logsdon.
f) Creativity and Strategy in Mid-Sized Firms. Robert Lawrence Kuhn.
g) Creativity in Business. Michael Ray and Rochelle Myers.
i) Handbook for Creative and Innovative Managers. Robert L. Kuhn
k) Innovate or Evaporate. James Higgins
m) Innovation and Entrepreneurship. Peter Drucker.

s) Mastering the Dynamics of Innovation. James M. Utterback.
t) Mavericks. Donald W. Blouwisk.
v) Product Juggernauts. Jean-Phillippe Deschamps & P. R. Nayak
w) Serious Creativity. Ed de Bono.
x) Shared Vision Management. Majorie Parker.
y) The Change Masters. Rosabeth Moss Kanter
bb) The Discipline of Innovation. Peter Drucker.

ee) The Pursuit of Wow. Tom Peters
ff) Thinkertoys. Michael Michalko.
gg) Winning the Innovation Game. Denis Waitley.

16. Future and Trends

a) How to Turn Trends into Fortunes. Stu Taylor
c) Technotrends
d) The Popcorn Report. Faith Popcorn
e) Trend Tracking. Gerald Celente.

17. The Creating Mind: Developing an Understanding of Essential Western Ideas. (Professor Jeff DeGraff, U of M Creativity Coursepack)
a) A Brief History of God. Karen Armstrong. *
b) A Brief History of Time. Stephen Hawking.
c) Against Interpretation. Susan Sontag.
d) Bulpin's Mythology. Thomas Bulfinch.
f) Godel, Escher, Bach. Douglas Hofstadter. *
h) Literary Theory. Terry Eagleton.
i) Mysticism. Bruno Borchert. *
j) Parallel Myths. J. F. Bielein.
l) Philosophy for Beginners. Richard Osborne. *
m) Seven Theories of Human Nature. Leslie Stevenson
n) Six Great Ideas. Mortimer Adler.
o) The 100: A Ranking of the Most Influential Persons in History. Michael H. Hart.
r) The Creators. Daniel J. Boorstein. *
s) The Discoverers. Daniel J. Boorstein. *
w) Uncommon Wisdom. Pitjof Capra.
y) References and Collections
   (1) An Incomplete Education. Judy Jones and William Wilson. *
   (2) Masterpieces of World Literature. Frank N. Magill, Ed.
   (3) Masterpieces of World Philosophy. Frank N. Magill, Ed.
   (4) Real Philosophy. Jacob Needleman and David Appelbaum. *

18. Other (See Book List in Appendix A)

C. Videos

1. Civilization. Lord Kenneth Clark. *
2. Competing for the Future.
7. Legacy. Michael Wood. *
9. *NLP at Work.*
12. *The Day the Universe Changed.* James Burke. *
(Most of these can be ordered via Pacific Video: 1-800-538-5856)

**D. Audio** (*Books with an “*“ are also on tape.)
1. *100 Greatest Books of All Time.* Intelliquest (1-800-210-5669). *
5. *Creative Thinking.* Vance, Mike., Nightingale Conant, 1982
8. *Intellectual Traditions of the West.* The Teaching Co. (1-800-832-2412). *

**E. Periodicals**

- **Alternative**
  1. *Changes Magazine* (Deerfield, FL)
  2. *Future Survey* (Bethesda, MD)
  4. *Museletter*
  6. *The Door Opener* (Vernon, CT)
  7. *Utne Reader* (Minneapolis, MN)

- **Business Management**
  8. *Business Horizons.* (Bloomington, IN)
  9. *Entrepreneurial Theory and Practice* (Waco, TX)
  10. *Innovating* (Rensselaer, NY)

- **Patents, Trademarks, & Copyrights**
  12. *Inventor’s Digest* (Colorado Springs, CO)
  13. *The Light Bulb* (Fort Jones, CA)

- **Psychology**
  15. *American Journal of Art Therapy* (Montpelier, VT)
  16. *Brain and Cognition.* (San Diego, CA)
  17. *Cognitive Psychology* (San Diego, CA)
  18. *Imagination, Cognition, & Personality* (Amityville, NY)
  20. *Journal of Applied Psychology*
21. *Journal of Mind and Behavior* (Orono, ME)
23. *The Creative Child and Adult Quarterly* (Cincinnati, OH)

**Science**
25. *Innovation and Ideas* (LA, CA)
26. *Visions* (Portland, OR)

**Education**
27. *Creative Classroom* (New York, NY)
28. *Journal of Aesthetic Education* (Champaign, IL)
29. *Journal of Thought* (Be Kalb, IL)

**Artistic**
32. *Creative Edge, The* - "Thoughts on Creativity" articles, images, experiences, and a "Letter Box" with reader's poetry.
34. *Slumgullion* - bimonthly magazine featuring fiction, nonfiction, poetry, and photography. Advocates a clearinghouse of creativity, ideas, opinion, and debate. Welcomes submissions in all categories.
35. *Synapse On-line* - quarterly magazine produced by volunteer collective that sponsors performance events and art exhibits in order to provide a visible space for women's creativity in Seattle.

**Creativity - General**
36. *Creative* (New York, NY)
37. *Creative Ideas for Living* (New York, NY)
38. *Creative Kids* (Waco, TX)
39. *Creative Living* (Secaucus, NJ)
40. *Creative Loafing* (Atlanta, GA)
41. *Creative Product News* (Chantilly, VA)
45. *Innovation and Ideas* (LA, CA)
46. *Innovator, The GSU* (University Park, IL)
47. *International Creativity Network Newsletter*, Center for Studies in Creativity, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222
48. *MindWare Catalog*. - 6142 Olson Memorial Highway, Minneapolis, MN 55422
49. *Readings in Innovation*
50. *Signals Catalog* - P.O. Box 64428, St. Paul, MN 55164-0428
51. *The Creative Woman* (Arlington Heights, IL)
53. *THINK: The Magazine on Critical and Creative Thinking* - ECS Learning Systems, P. O. Box 791437, San Antonio, TX 78279
54. *Utne Reader* - LENS Publishing, Minneapolis, MN

**F. Newsletters**

**Business**
1. *Boot Strappin' Entrepreneur* (LA, CA)
2. *Bright Ideas* (Bowie, MD)
3. *Business Ideas* (Clifton, NJ)
4. *Creative Business* (Boston, MA)
5. *Creative Leap International* (Saskatoon, Saskatchewan)
6. Creative Training Techniques (Minneapolis, MN)
7. Die Gescheftsidee (The Business Idea) (Germany)
8. The Dream Merchant Newsletter (Torrance, CA)
9. The Entrepreneurial Spirit (Calgary, Alberta)
10. The Innovator (Neenah, WI)

Communication & Education
11. Creativity Connection
12. Creativity in Action (Buffalo, NY)
13. Study of Play Newsletter (Georgetown, TX)

Science
14. Futuretech (Fort Lee, NJ)
15. R&D Innovator
16. Technologies Tomorrow (Albuquerque, NM)
17. Technotrends (Milwaukee, WI)

G. Software - Web Site (haas.berkeley.edu/~marquis/creativity.html)

1. ACTA
2. Axon Idea Processor
3. Brainstorm
4. CCI Creativity Teletraining
5. CK Modeller
6. CM/I
7. ComedyWriter
8. Corkboard/Three by Five
9. Creative Whack Pack
10. Dramatica
11. DynoNotePad
13. Graphics Cope
14. GroupSystems
15. Grouputor
16. Idea Generator Plus
17. IdeaFisher
18. IDEGEN++
19. In Control
20. InfoDepot
21. InfoMap / VisiMap
22. Inspiration
23. Invention Machine
24. MacThink
25. MacMac
26. Microsoft Word (Outlining Feature)
27. Microsoft Word (Thesaurus Module)
28. Mind Mapper
29. Mind Maps Plus
30. MindLink Problem Solver
31. MindMan
32. MORE
33. Personal Best 3.1
34. Plot Prompt
35. Plots Unlimited
36. Powerpoint 3.0
37. Serious Creativity
38. StoryCraft
39. Synergia
40. The Creativity Machine
41. Thoughtline
42. Turbo Thought
43. VisionQuest
44. Visual Outliner
45. WordPerfect

Shareware
46. BathMemes mutates text one enters to generate new memes using the technique of the Oulipists.
47. MindMan v1.10: MindMapping for Windows. MindMan allows one to graphically layout one's thoughts and ideas.
48. ParaMind is a similar sort of brainstorming program that uses word chains.

H. Organizations
1. Celebrating Excellence
2. Center for Creative Leadership
3. Creativity Learning International
4. Enator Building (Sweden)
5. Juran Institute, Inc.
6. Pecos River Learning Center
7. The Innovation Institute
8. The Quality College (PCA) Phil Crosby & Assoc.

I. Professional Associations
1. The American Society for Training and Development (ASTD)
2. The Creative Education Foundation
3. The Society for Human Resource Management
4. World Future Society

J. Conferences, Seminars, Events
1. American Creativity Association Annual Convention
2. Creative Problem Solving Institute
3. Creativity Consortium -Toronto
4. IDEAS FEST '96 (www.ideas.wis.net/ideafest.html)
5. Innovate or Die! Conference at Penn State
6. Innovative Thinking Conference
7. International Conference on Thinking
8. National Conference on Creativity in American Colleges & Universities
9. The International Alliance of Social Architecture
10. The International Creativity and Innovation Network

K. Companies and Consultants
1. Advanced Ideation Technology
2. Adventures in Creativity, Inc. (volusia.com/creative/index.htm)
3. American Creativity Association
4. Anne Durrum Robinson
5. AP International (Ann Arbor, MI)
6. Applied Creativity, Inc. - Offers creativity, leadership and innovation training.
7. APT/T (Kathy Myers)
8. Aura-Ra - Redefining the field and practice of management through developing and mobilizing human creativity and potential.
9. Barnes and Conti Associates (Berkeley, CA)
10. Center for Creative Growth (Fullerton, CA)
11. Center for Creative Leadership (Greensboro, NC)
12. Center for Creative Learning
13. Center for Studies in Creativity
14. Covey Leadership Center
15. Creative Business Solutions (Framingham, MA)
16. Creative Company, Inc. (Salem, OR)
17. Creative Concepts International (Milton Feinberg)
18. Creative Consultants (Grand Rapids, MI)
19. Creative Direction, Inc. (SF, CA)
20. Creative Directions (SF, CA)
21. Creative Education Concepts
22. Creative Education Foundation
23. Creative Guidance, Inc (New York, NY)
24. Creative Ideas Unlimited, Inc (MI)
25. Creative Impact - The Art Of Breaking Barriers
26. Creative Incentive Group (Berkeley, CA)
27. Creative Instruction (Washington DC)
28. Creative Leadership Consultants (San Diego, CA)
29. Creative Learning International (Chicago, IL)
30. Creative Learning Systems (San Diego, CA)
31. Creative Management Group (VA)
32. Creative Management Group, Inc. (GA)
33. Creative Marketing International Corp. (West Chicago, IL)
34. Creative Organizing (Colorado Springs, CO)
35. Creative Realities (Boston, MA)
36. Creative Resource Management (Salt Lake City, UT)
37. Creative Strategies Ventures Corp. (Los Gatos, CA)
38. Creative Strategy Services (Berkeley, CA)
39. Creative Technologies (Santa Clara, CA)
41. Creative Thinking Association
42. Creative Training Concepts (PA)
43. Creativision, Inc. (Golden, CO)
44. Creatus (San Jose, CA)
45. DMA Technologies
46. Double Dominance, Inc., Steve Grossman, President. Focuses on developing a company's ability to turn creative ideas into practical applications.
(www.consultants-mall.com/creative.htm)
47. Expanding Thought (Boulder, CO)
48. Great Innovations, Inc. (WA)
49. Gruenberg, Brazee and Associates (Denver, CO)
50. Idea Catalysts
51. Idea Fisher Systems
52. IdeaScope Associates, Inc. - Collaborates with companies to break down today's business boundaries and identify tomorrow's opportunities. This site is dedicated to perpetuating corporate innovation and creativity.
53. Innotech, Inc. (Ann Arbor, MI)
54. Innovation and Information Consultants, Inc. (Cambridge, MA)
55. Innovation On Demand
56. Innovation Research of California (Palo Alto, CA)
57. Innovations International - Gives live and CD-ROM based seminars on diversity, empowerment, creativity, and leadership.
58. Innovative Abilities (Colorado Springs, CO)
59. Innovative Business Solutions International (Littleton, CO)
60. Innovative management Strategies (Chevy Chase, MD)
61. Innovators and Associates (Suffield, CT)
62. Institute for Management Excellence - Focuses on improved productivity and creativity in the workplace, and managing change; monthly online newsletter.
63. Intellectual Equities
64. Invention Machine Corporation
65. Laughter Works: The Consulting Group (Fair Oaks, CA)
66. Leadership 2000, Inc. - The breakpoint company: providing innovation strategies and systems and creativity training for worldwide clients.
67. McNellis Company
68. Michael Michalko
69. National Center for Creativity, Inc. (NCCI)
70. Ned Hermann Group
71. Nightingale-Conant Corporation
72. Northern California Songwriter's Association (NCSA)
73. Peter Senge's Group
74. Richard Saunter's International (Eureka! Mansion)
75. Robert Black
76. Synectics Education Systems (Cambridge, MA)
77. Synectics, Inc - Offers consulting for corporate innovation; features specialists in change management, creativity training, and product development.
78. Synectics, Inc.
79. The Creativity Institute - New York
80. The Innovative Thinking Network
81. The Mattimore Group, Bryan Mattimore, President. Specialize in the use of creative techniques to generate new product names, solve business and marketing problems, and in general, stimulate innovative thinking. (www咨询服务-mall.com/creative.htm)
82. WORDplay & Associates
83. Xaos Enterprises - Xaos Enterprises is a software and consulting group with a focus on the synthesis of skill and creativity.

L. On-line Education & Courses
1. A Short Course in Creativity (galileo.metatech.com/create/course.htm)
2. Creativity In Action. (www.in2it.com/Creativity/)
3. Creativity Pure and Applied (creativity.psych.yorku.ca/InnovStation/CPA-Menu.html)

M. Internet Newsgroups
1. alt.self-improve (diogenes.cs.clemson.edu/~llarsen/alt.a-i.html)
2. misc.creativity (sunsite.unc.edu/usenet-i/groups-html/misc.creativity.html)
3. The Creativity Cafe (www.creativity.net/ccafe/)
4. The Creativity Group (newciv.org/worldtrans/ncn/creativity.html)

1. BUZAN
2. CPSI-L
3. CREA-CPS
4. DEBONO
5. Keith Hudson's
6. majordomo@world.std.com
7. NCCI

O. Internet Sites
1. CCI Teletraining International
   ourworld.com/ncpserve.com/homepages/ccibld/homepage.htm)
2. Creative Direction. (www.creativedirection.com/creative/)
4. Creativity in Action. (www.in2it.com/Creativity/)
5. Gorman's
6. I Dig Books Store - features books about innovation, creativity and small business. (www.idealw.is.net/idbooks.html)
7. Innovation Station. (innovationstation.psych.yorku.ca/Creativity/)
8. Right Brain Works.


11. A Web Site that teaches Creativity, including Lateral Thinking - by Professor Ramos (www.xpnet.com.br/creativity/)

12. CPSI (cef-cpsi.org/cpsi.html)

13. Creativity Teletraining (ourworld.compuserve.com/homespages/ccitld/)


15. Creative Education Foundation in Buffalo (cef-cpsi.org)


17. Learning Fountain Marketing (www.tricky.com/lfm.html)

18. Brain Tricks (www.braintricks.com)

19. Kari Skogberg’s pages in Sweden (www.routing.se)


23. Simplex A creative problem solving process (www.helicon.com/simplex/simplex.htm)

24. The Innovation pages (www.euronet.nl/users/xplore/creativity/INDEX.HTML)

25. Quantum Books (www.quantumbooks.com/Creativity.html)

26. A Multimedia magazine on creativity, innovation and change produced by Adventures in Creativity, Inc. (volusia.com/creative)

27. University of Texas - Advertising World section on Creativity (www.utexas.edu/ccc/ad/wworld/AW300.html#Creative)

28. Creative Thinking Skills (Mike Koplitz) (members.gnm.com/futuretrek/index.htm)

29. The Creative Engine (www.eightmee.com)

30. Project Mind (mochin.htm)


32. The Learning Revolution (www.als-tlc.co.uk/tlchome.htm)

33. Other sites referenced from the Breakthrough thinking page. (www.teleport.com:80/~wisdom1/creative.htm)

34. Bodhi Tree Books and Games (Mark Joyner) (www.botree.com)

35. Brefini's page related to patents for implementing your ideas. (www.ucc.uconn.edu/~bxb95001)

36. Creativity, Work & Life Direction at The Open Center in NY city. (www.opencenter.org/creativity.htm)

37. The Affirmation Web Site (www.affirmation.com)

38. Innovation Station - A Site Dedicated to Creativity in Action. (creativity.psych.yorku.ca/InnovStation/Home.html)

39. Computer and Creativity Survey (www.usfca.edu/usr/sawyst01/create.html)

40. Tom Pitre's Page (www.pitre.com)

41. Curriculum development ideas on integrating thinking skills in a business curriculum (world.std.com/~lof/Derzko.summary)

42. The School of Thinking (in Australia) (www.mcl.aone.net.au/st)

43. Pattern Research, Free Order, Open Network, and Open Society (www.rnii.com/~leif)

44. Portland Creative Conference ’95 (www.teleport.com/~cre8con)

45. National Center for Creativity and Innovation (NCCI) (indyunix.iupui.edu/~ncci/ncci.html)

46. Techniques from Non Linear Creations (www.ottawa.net/~nonlinear/path)

47. The Right Brain Works (www.pol.com/GoCreate)

48. Interface Magazine for the Creative Computer User (vvv.com/interface)
VI. Bibliography
B. Consulting and Consultants Organizational Directory (CCOD)
E. John Kao, Jamming, 1996
F. Jeff DeGraff, Creativity Course Pack, 1995.
G. Various internet sites with noted addresses.

VII. Appendices
A. Additional Book List
B. Mentor and Mirlyn Keyword Searches
C. Lexis/Nexis Recent Articles
Appendix A

Additional Book List
Creativity Book List as of 14th February 1996
Produced from the Creativity Web Pages at

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T: The Care and Feeding of Ideas
A: James L. Adams
P: Addison-Wesley, Reading, Mass.
Y: 1986
I:

A: James L. Adams
P: Reading, Massachusetts: Addison-Wesley
Y: 1986
I: 0-201-10089-4

Contents:

* 1. Introduction
* 2. Perceptual Blocks
* 3. Emotional Blocks
* 4. Cultural and Emotional Blocks
* 5. Intellectual and Expressive Blocks
* 6. Alternative Thinking Languages
* 7. All Kinds of Blockbusters
* 8. Groups and Organisations

T: Grow or Die, The Unifying Principle of Transformation
A: George T. Ainsworth-Land
P: John Wiley
Y: 1986
I:

T: Brain Power - Learn to Improve your Thinking Skills
A: Karl Albrecht
P: Prentice-Hall
Y: 1980
I: 0-13-136325-5


* Do you want to expand your mental power?
* Think more clearly, logically, and creatively?
* Improve your memory?
* Solve problems and make decisions more effectively?

With the help of Brain Power, you can sharpen all your thinking skills.
Introducting six functional thinking abilities you need to become an adaptive, innovative thinker, the author helps you develop your ability to think on your feet, to isolate and arrange facts, and to avoid logical pitfalls. You will see how to use creative problem-solving strategies, both in business and in private life. And, you'll learn specific ways for maintaining a positive frame of mind and blocking out negativism in your environment.

With practical exercises, to improve your full range of mental capabilities from concentration to intuition, management consultant Karl Albrecht answers all your questions on becoming a more efficient and effective thinker.

Offering a gold mine of ideas and techniques to use in most any situation, Brain Power provides fascinating illustrations, games, and puzzles that will stimulate and expand your brain power.

T: The Creative Corporation
A: Karl Albrecht
P: Dow-Jones-Irwin, Homewood, IL
Y: 1987
I:

T: A Pattern Language: Towns, Buildings, Construction
A: Christopher Alexander, et al.
P: New York: Oxford University Press
Y:
I: 0195019199

Though others have tried over the years, no one has ever produced a work quite like this one. It's 1200 pages of careful thinking on how to design humane towns, buildings, and houses. Some will quibble about certain of Alexander's design principles, but as a model of systems thinking and socially engaged design the book has no equal. Alexander's idea of presenting design advice in compact, interrelated modules (called "patterns") has been borrowed in other fields including organizational design and software engineering, to name only two.

T: Creativity As An Exact Science.
A: Genrikh Altshuller
P: Gordon and Breach Science Publishers, New York
Y: 1988
I:

T: Creativity and its Cultivation
A: Harold Anderson (ed)
Y: 1959
I:

Comment by James Adam in "Conceptual Blockbusting":

This volume contains addresses presented at various symposia on creativity
held at Michigan State University in 1957 and 1958. Contributors include Erich Fromm, J.P. Guilford, Ernest Hilgard, Rollo May, Margaret Mead, Carl Rogers, Abraham Maslow and others.

A: Sylvano Arieti
P: Basic Books, New York
Y: 1976
I:

Arieti provides a fairly good introduction to the study of the creative process, including a good overview of research in the area (up to 1976). He was also one of the first to emphasize non-verbal and pre-conscious aspects of cognition.

T: The Care and Feeding of Ideas
A: Bill Backer
P: Times Books, Random House
Y: 1993
I:1-0-8129-1969-6

This is a history of the making of the famous Coca-Cola Hilltop commercial. Backer writes with an engaging tone and provides a wonderful look at the lifecycle of an idea. His use of metaphor is fun and powerful.

T: Using Your Brain - for a Change
A: Richard Bandler
P: Real People Press, 1985
Y:
I:

...and you'll begin finding a totally new world inside yourself.

T: How To Profit From Your Ideas: Make Your Ideas Work.
A: Flemming Bank
P: Aston-Hill Book Company [distributor], Portland, OR
Y: 1985
I:

T: Future Edge
A: Joel Arthur Barker
P: William Morrow and Co, New York
Y: 1992
I:

T: New Beginnings: Healing through communication
A: Russ Bedord
P:
Y: 1995
I:

Russ Bedord (RussBe@aol.com) wrote in October 1995
It challenges readers to apply this metaphor in developing their own creativity, as well as, that of others in the workplace and life in general.

(Sidney J. Fames, Ph.D. testimonial for the book)

T: The Creative Mind - Myths and Mechanisms  
A: Margaret Boden  
P: Abacus  
Y: 1990  
I: 0 349 10469 7

Shakespeare, Bach, Picasso, Newton, Darwin, Babbage, Chanel, the Saatchis, Groucho Marx, the Beatles...take your pick. From poets and scientists to advertisers and fashion designers, creativity abounds.

But what exactly is it? How does it come about? And could science ever explain it? In this book, Margaret Boden goes on to offer some new and startling answers to these questions. She argues that intuition - the impetus, many believe, for creativity - can be scientifically examined. Using the idea that creativity involves the exploration of conceptual spaces in the mind, she describes these spaces and ways of transforming them to produce new ones by using computational concepts drawn from artificial intelligence. And she demonstrates that we can now apply psychology in a new way by trying to make computers do the sort of things real minds do. Without denying creativity's unpredictability or its wonder, and emphasising the richness and power of the human mind, she crosses the art/science divide and outlines how the creative process may be scientifically understood.

T: Mechanism of Mind  
A: Edward de Bono  
P: Penguin  
Y: 1968  
I:

The human mind can be regarded as an insoluble mystery .. or as a fairly simple and fallible system which depends on the behaviour of its mechanical units. Patterns made by drops of water on different surfaces or by electric bulbs in advertising displays help Dr de Bono, in this fascinating and provocative book, to build up a picture of a 'special memory-surface', which might resemble the brain in its selection, processing and rejecting of information. With simple analogies he illustrates the mind's tendency to create and consolidate rigid patterns, to build myths, to polarize and divide, and then relates these mechanisms to the various modes of thinking - natural, logical, mathematical, and lateral. In conclusion, Edward de Bono coins and defines a new word of one syllable, with the startling suggestion that its addition to the language could greatly widen the effectiveness of human thinking.

T: The Five Day Course in Thinking  
A: Edward de Bono  
P: Penguin  
Y: 1968  
I:
This book offers a series of simple but intriguing problems in thinking that require no special knowledge and mathematics. The problems are designed to let the reader find out about his own personal style of thinking, its weaknesses and strengths and the methods, latent in himself, that he never uses. Being right is not always important - an error can lead to the right decision.

T: Lateral Thinking - Creativity Step by Step  
A: Edward De Bono  
P: Perennial Library  
Y: 1970  
I:

Described in Karl Albrecht's "Brain Power":

A thorough treatment of deBono's novel concept of an alternative style of attacking problems, that is, lateral thinking vs. conventional vertical thinking.

Contents

* The Way the Mind Works  
* Difference between lateral and vertical thinking  
* Attitudes towards lateral thinking  
* Basic nature of lateral thinking  
* The use of lateral thinking  
* Techniques  
* The generation of alternatives  
* Challenging assumptions  
* Innovation  
* Suspended judgment  
* Design  
* Dominant ideas and crucial factors  
* Fractionation  
* The reversal method  
* Brainstorming  
* Analogies  
* Choice of entry point and attention area  
* Random stimulation  
* Concepts/divisions/polarisation  
* The new word PO  
* Blocked by openness  
* Description/problem solving/design

Read the notes made from this book by Charles Cave.

T: Po: Beyond Yes and No  
A: Edward de Bono  
P: Penguin  
Y: 1972  
I:

Po: Beyond Yes and No is the basic primer of a revolutionary new way of thinking. Edward de Bono maintains that most of us are trapped within the rigid confines of traditional ways of thinking, limited by concepts which
have developed simply for the purpose of arriving at the 'right' answer. While humanity has advanced technologically, in the real of ideas and thought processes we are, he says, still using the restricted and restricting concepts that have always been used.

He offers Po as a device for changing our ways of thinking: a method for approaching problems in a new and more creative way. It is the product of a research scientists who notably - and very entertainingly - thinks for himself.

T: The Greatest Thinkers - the thirty minds that shaped our civilisation
A: Edward de Bono
P: Weidenfeld and Nicolson London
Y:1976
I:0 297 77198 1

There is nothing more powerful than an idea in the mind of man. At some point in time the thinking of a single man puts things together a new way and an idea is born. That idea can change the world and the lives of everyone living in the world. Something as insubstantial as thinking, someone as unimportant as a single person can have this effect. That is the fascination of thinking and ideas.

This book is about the greatest thinkers - the minds that have shaped our civilisation. Essays on thirty great thinkers - de Bono's individual selection - are set in the context of the history of Western thought. From Moses, through such diverse figures as Jesus, Columbus, Descartes, Marx and Freud, to Sartre, the book ranges across the wide field of human achievement and perhaps surprisingly includes few philosophers. A particularly original feature of the book is the visualisation of each thinker's achievement and the way it changed the existing line of thought. The book is fully illustrated with portraits and other documentary material.

With 100 black and white illustrations and 30 diagrams.

The thirty people in the book

Moses, Confucius, Plato, Aristotle, Euclid, Jesus, Augustine, Aquinas, Columbus, Machiavelli, Copernicus, Luther, Bacon, Descartes, Newton, Rousseau, Kant, Malthus, Clausewitz, Darwin, Marx, Clerk Maxwell, William Jaems, Nietzsche, Pavlov, Freud, Einstein, Keynes, Wiener and Sartre.

Further reading

Tony Buzan's Book of Genius (1994) follows a similar style of choosing significant people and analysing their characteristics.

T: Atlas of Management Thinking
A: Edward de Bono
P: Maurice Temple Smith Limited
Y:1981
I: 0 85117 213 X

From the front cover: This is the first book ever to be written deliberately for the right side of the reader's brain.
It is another of Edward de Bono’s pioneering efforts, and should become a
standard work for anyone concerned with management or decision-making. It
fits directly in with his approach to thinking: the building up and
enrichment of perceptual maps so that the thinker can find his way about
effectively. He believes that perception is by far the most important part
of thinking since the processing can now be delegated to computers.

Research work on the brain has suggested that our usual thinking, dominated
by language and logic, takes place in the left side of the brain. The right
side of the brain works in images, whole patterns and undefined feelings -
all of which cannot be verbalised. This non-verbal type of thinking often
works as what is loosely called 'intuition'.

Verbal descriptions of complex management situations are necessarily lodged
in the left side of our brain. In order for us to be able to use the right
side of the brain we need a repertoire of non-verbal images. That is
precisely what this book sets out to provide. The images provided by the
drawings in this book enrich the perceptual map of the executive. The
images allow him to add some right-brain thinking to his usual
left-brain thinking. This makes it easier for the executive to recognise
situations in a flash instead of having to build them up piecemeal.

The book has been called an Atlas because it is a reference work of visual
images. The word 'atlas' also explains the second purpose of the book: to
provide a swift and powerful new communication method for management. Just as
reference to a page and grid number in an ordinary atlas is a convenient, so
one executive can refer to a particular image in this book in order to
communicate swiftly and effectively about a situation. In this way feelings
and 'flavours' do not have to be verbalised. This communication system can
have several advantages, one of which is to avoid the lengthy verbiage that
may otherwise be necessary to describe a situation. All an executive may
need to communicate may be: 'With regard to our productivity drive, see
page 16.'

Dr de Bono has always been concerned with what he calls 'operacy', which is
the thinking involved in getting things done - in contrast to descriptive
thinking. It will be interesting to see how management will respond to this
bold new initiative.

Brief contents

* Confrontation
* Productivity
* Decision
* Getting There
* Problem-solving
* Opportunities
* People
* Change
* Objectives
* 'Fit
* Future Forecasts
* Planning
From the cover:

"Thinking is the ultimate human resource. Yet we can never be satisfied with our most important skill. No matter how good we become, we should always want to be better."

Edward de Bono

"Thinking often proceeds as drift and waffle and reaction" writes de Bono. In Six Thinking Hats the author presents a simple but effective way to become a better thinker. He separates thinking into six distinct modes, identified with six coloured "thinking hats":

* White - facts, figures, and objective information
* Red - emotions and feelings
* Black - logical negative thoughts
* Yellow - positive constructive thoughts
* Green - creativity and new ideas
* Blue - control of the other hats and thinking steps

"Putting on" a hat focuses thinking; "switching" hats redirects thinking. With the different parts of the thinking process thus clearly defined, discussions can be better focuses and more productive.

Using real-life situations as examples, Dr de Bono creates scenarious that show how the effective use of "thinking hats" can:

* focus thinking more clearly
* lead to more creative thinking
* improve communication and thus decision making

Dr de Bono's concepts are applied by some of the world's largest corporations. Six Thinking Hats clearly illustrates why they have found his ideas essential for their management techniques.
60 thinking skills lessons that I go back and revisit frequently. Never boring and always thought provoking. Excellent for any age group and ability level. It is presently being piloted in Motorola factories in the US, France and Malasia, quite apart from being used in thousands of schools around the world.

This book is rather more personal than previous books because it was not written as a book in the first place. The contents are taken from a series of privately subscribed letters which are being made available to the public for the first time. The constitute a continuation of Edward de Bono's thinking about thinking.

In this book Dr Edward de Bono puts forward a direct challenge to what he calls the rock logic of Western thinking. Rock logic is based on rigid categories, absolutes, argument and adversarial point scoring, de Bono believes that this thinking cannot provide the constructive energies that we are going to need in order to solve problems and create a better future as we move towards the year 2000.

Instead of rock logic, he proposes the water logic of perception. Drawing on our understanding of the brain as a self-organising information system, Dr de Bono shows that perception is the key to more constructive thinking and the serious creativity of design.

From the back cover: A brilliant way to take control of any business or life situation.

Navy formal shoes - suggest routines and formal procedures. (Dress in them as a pilot would to do a complex pre-flight check)
Orange Gumboots - suggest explosions and danger (Pull them on to react to a sudden hostile takeover bid)
Pink slippers - suggest warmth and domesticity. (Slip into them to control a colleague who didn't get that promotion)
Brown brogues - suggest the sensible and the practical. (Wear them to cut through red tape and get the new plant finished on schedule).
Grey sneakers - suggest "grey matter" in the brain and investigation. (Kick around in dim to collect competitive information for launching a new braid of baby food)
Purple riding boots - suggest imperial authority. (Assume them to issue orders to your staff for an important rush project).

T: Serious Creativity
A: Edward De Bono
P: Harper Business
Y: 1992
I: 0-99730-566-0

From the back cover: With Serious Creativity, creative genius and bestselling author Edward de Bono brings right up to date his landmark concept of lateral thinking.

This is the seminal work on deliberate creative thinking. The world-renowned expert in creativity and inventor of the systematic process of lateral thinking shows that 'serious creativity' is not a contradiction in terms.

De Bono's approach has been used by business executives with astounding results. A top executive at Du Pont says that lateral thinking saved his company $30 million in a new product introduction, and Peter Ueberroth used lateral thinking to make the Olympic Games profitable and much sought after by host cities for the first time in history. Creativity is becoming increasingly important for all businesses as competition intensifies because it is the best and cheapest way to get added value out of existing resources and assets. New concepts are essential for the 'sur/petition' that is coming to replace traditional competition.

Serious Creativity will undoubtedly become the standard textbook of creativity around the world. Twenty-five years of extensive experience, research and insights resulting in new material makes this book a powerful and fundamental book for all who use creative thinking. The years have shown that de Bono's deliberate techniques of lateral thinking really do work for individuals and for corporations. At last creative thinking becomes a usable skill instead of a matter of talent, temperament, or luck, and moves to the centre of value for corporations.

Peter de Jaeger writes: This is a compilation and summarization of a good deal of de Bono's work. He covers everything from CoRT thinking program, to lateral thinking, to Six Hats. This is great stuff that has a life time's worth of material in it. If I had no other creativity book, I think I would choose this one.

T: Teach Your Child How to Think
A: Edward de Bono
P: Penguin
Y: 1992
I: 0-670-830135
From the back cover: Are you going to wait until schools teach thinking directly? That may be too late for your children. Thinking is the most fundamental of human skills but education does very little about it. Where is 'thinking' in the curriculum?

For 20 years teachers have been asking Edward de Bono what they can do to develop the thinking skills of their children. Now for the first time he makes his work and his experience directly available to people who want to give their children a better chance in life.

A good brain is wasted without thinking skills. An increasingly complicated life demands clear and constructive thinking: making decisions, making choices, taking initiatives and being creative. Watching television for 20 to 30 hours a week, as many children do, results in a passive mind that can only follow what others are doing (including drugs and violence). But you can start to teach your children to think - now.

It is not enough to be intelligent or articulate. Many highly intelligent people get caught in the 'intelligence' trap and are poor thinkers. Thinking is a skill that you can teach your children. Even one or two thinking habits or tools taken from this book and given to your children may strongly affect their whole life.

T: Water Logic
A: Edward de Bono
P: Viking Penguin
Y: 1993
I:

When approaching a complex problem, it is often difficult to keep in mind the many factors involved and to retain a clear view of how they relate to one another. Edward de Bono has built his reputation on providing thinking tools that are very simple to use and yet are powerful in their effect. In this book he puts forward a new method for problem solving.

De Bono contends that traditional logic is static, based on the solid foundations of 'is' and identity. In contrast to this traditional 'rock logic', he proposes 'water logic' which is based on 'to' and the flow of the mind: "What does this lead to?" as opposed to "What is...?" This new logic is surprisingly easy to learn and use, and results in a visual 'flowscape', which allows you to lay our and then look at your thinking.

T: Parallel Thinking - From Socratic to de Bono Thinking
A: Edward de Bono
P: Penguin
Y: 1994
I: 0-670-85773-4

From the back cover: With today's rapid changes, judgment is not enough; we need to design forward from parallel possibilities. Two thousand five hundred years ago the Greek 'gang of three' (Socrates, Plato and Aristotle) endowed Western civilisation with a thinking system based on analysis, judgment and argument. While it has its place, this system lacks the constructive, creative and design energies that are needed for modern life.
After twenty five centuries it may be time to shift from Socratic thinking - the search for truth - to de Bono thinking - design forward for value.

Those problems that can be solved by analysis have been solved, now the rest can only be solved by 'design':

* accept possibilities without judging and lay them down in parallel
* accept both sides of a contradiction and lay them down in parallel
* then design forwards from parallel possibilities

Edward de Bono’s new book is not about philosophy, but about the practical operation of thinking. Parallel thinking outlines the system's techniques and applications in both personal and professional life.

T: Teach Yourself to Think
A: Edward de Bono
P: Penguin
Y: 1995
I:

Review needed! Please email to charles@jolt.mpx.com.au

A: Daniel J. Boorstin
P: Random House
Y:
I:

From the cover: Publisher's Weekly: An enormously stimulating volume, an epic work of immeasurable riches. Packed with shrewd, pithy judgements and entertaining biographical profiles...this eloquent, remarkable synthesis sets the achievements of humanity's advance from darkness and ignorance.

T: Moment by Moment: The Art And Practice Of Mindfulness
A: Jerry Braza
P: Salt Lake City: Healing Resources
Y: 1993
I: 0-9634863-0-6

A beautiful, simple, and effective treatment of the subject. Includes exercises. Perhaps the best introduction I've seen for those who are not naturally drawn to mindfulness or have reservations about the Buddhist origins of much writing about mindfulness. Foreword by Thich Nhat Hanh.

T: Fire in the Crucible
A: John Briggs
P: Jeremy P. Tarcher
Y:
I: 0-87477-547-7

from back cover: "...author John Briggs reveals there is no single special trait of genius. Creative people are not necessarily smarter or more talented than others; however, they do give attention to their contradictory or paradoxical feelings and act on subtle nuances of perception that most
others ignore. Geniuses create themselves. Briggs clarifies the many misconceptions about creativity including the role of IQ, prodigies, and solitary work..."

T: Actual Minds, Possible Worlds
A: Jerome Bruner
P: Cambridge, MA: Harvard
Y: 1986
I: 0-674-00366-7

Bruner looks at literature, philosophy, anthropology, sociology, and creativity through the lens of cognitive psychology. The chapter on the thought of American philosopher Nelson Goodman is the best lay introduction around and alone is worth the price of the book. My [Peter de Jager] favorite of Bruner's many books.

T: Sociological paradigms and organizational analysis
A: G Burrell & G Morgan
P: Heinemann, London.
Y:
I:

Shows what kinds of methods match what kinds of assumptions about the nature of enquiry and reality. Shows the weakness in much of creativity research using the expressive phrase 'abstracted empiricism' (using methods of the natural sciences to deal with problems from a different kind of paradigm).

T: Use Both Sides of Your Brain.
A: Tony Buzan
P: New York: Plume
Y: 1991
I:

T: The Mind Map Book
A: Tony Buzan with Barry Buzan
P: Dutton
Y: 1994
I: 0-525-93904

T: Buzan's Book of Genius and how to Unleash your own
A: Tony Buzan and Raymond Keene
P: Random House
Y: 1994
I:

This book is in three parts:

* 1. Developing Your Mental Skills
* 2. The Hall of Fame
* 3. Mental World Records
One of my favorite books on this subject is The Artist's Way, a 12-week creativity workbook that is quite spiritual in tone, though not "cosmic." The techniques she espouses are quite powerful if practiced regularly. I'm very rarely evangelical about books, but this is one I am so attached to that I won't even loan it out: This is a 12-week workbook, "a course in discovering and recovering your creative self." Although some of the language is tilted too much toward the AA/Recovery model for my liking, the author's journey and advice ring true. I don't mind her somewhat mystical spiritual language.

Cameron introduces 2 tools: morning pages and artist dates. One reads a book chapter and does a series of exercises each week. A year ago, I would have told you, 'I'm not really an artist.' Since then, I have learned a new medium, placed works in 5 galleries, have had a piece in one invitational show, and have received and completed several commissions. I still do morning pages. I still do artist dates. I still re-read pertinent chapters in the book. I keep meeting people who say, "You know the Artist's Way? Isn't it amazing?" Julia Cameron figured out some tools that work, and wrote the book to share them. —Nani Paape

From the back cover:
The Artist's Way is an empowering book for aspiring and working artists. With the basic principle that creative expression is the natural direction of life, Julia Cameron leads you through a comprehensive twelve week program to recover your creativity from a variety of blocks, including limiting beliefs, fear, self-sabotage, jealousy, guilt, addictions and other inhibiting forces.

The book is unique in three ways:

1. It links creativity to spirituality by showing in nondemoninational terms how to tap into the higher power that connects human creativity with the creative energies of the universe.
2. It links creativity to personal empowerment and in each of the twelve weeks of the course helps remove one or more seemingly insurmountable barriers to artistic confidence and productivity.
3. It links creativity to learnable skills, guiding you through a variety of highly effective exercises and activities that spur imagination and capture new ideas.

Whatever your spiritual orientation, The Artist's Way will resonate in your creative mind with truth, wisdom, and inspiration.

T: The Power of Myth
A: Joseph Campbell with Bill Moyers
P: Doubleday
Y: 1988
I:

T: Breakthrough Creativity!
A: Marlene Caroselli
P: Quality Resources, White Plains, NY
Y: 1994
What is a book on the philosophy of history doing on this list?! Carr is a phenomenologist in the tradition of Husserl, Heidegger, and Merleau-Ponty. He unwittingly sheds important light on creativity by giving us a detailed and brilliant analysis of the role of narrative in the making of personal meaning and value. Basically, we create ourselves by telling ourselves a story about who we are, what has happened to us, what we plan to do, and how all of it fits into the "big picture." I would extend this to say that our creative projects are an important part of our experience and have the same narrative structure that Carr finds in everyday life.

Peter de Jaeger found this book to be fascinating. It's actually for younger children, but it contained GOBBS of info. It came with a fresnel lens, a magnifying glass, Agar, a mirror, a moire spinner, and even a magnet. Cool!

This is the companion book to the PBS Television series. Easy reading and enjoyable work that covers a wide range of creativity related topics.

Submitted by Lindsay Collier (WhackAMole@msn.com)

Submitted by Lindsay Collier (WhackAMole@msn.com)

Music and Imagination
A: Aaron Copland
P: Cambridge, Mass: Harvard University
Y:
I:

The Magic of Conflict
A: Thomas F. Crum
P: Touchstone, Simon & Shuster
Y: 1987
I: 0-671-63818-1

About Aikido the thoughts/ideas/concepts are directly applicable to day to day living. Including the 'problems' of resistance to Change/Creativity, I've used the concepts to solve business problems relating to office politics.

Flow: The Psychology of Optimal Experience
A: Mihaly Csikszentmihalyi
P: Harper & Row
Y:
I:

How to enhance the quality of life, by reproducing a mental state in any aspect of life. The timelessness and oneness you experience when you are totally absorbed in something, and how to enter that state again and again.

The Evolving Self
A: Mihaly Csikszentmihalyi
Y:
I:

Quantum Learning: Unleashing the Genius in You
A: Bobbi DePorter with Mike Hernacki
P: Dell Publishing (Bantam Doubleday)
Y: 1992
I: 0-440-50427-9
Contents

* Relearning How to Learn
* The Limitless Power of your Mind
* The Power of WIIFM - What's in it for me?
* Setting the Stage: The Right Learning Environment
* Cultivating a Winning Attitude:
* Discovering Your Personal Learning Style
* Techniques of High-Tech Note-Taking
* Write with Confidence
* Work your own Memory Miracles!
* Blast off with Power Reading
* Thinking Logically, Thinking Creatively
* Making that Quantum Learning Leap

T: Tools for Dreamers
A: Robert Dilts, Todd Epstein, Robert W. Dilts
P: Meta Publications, Cupertino CA
Y:
I: 0-916990-26-5

Dilts is one of the founders of Neuro-Linguistic Programming and provides an interesting attempt to model creativity. He describes the creativity strategy of Walt Disney. Lots of exercises to try out and experiment with. An NLP background would benefit the reader, but is not necessary.

T: Skills for the Future
A: Robert Dilts with Gino Bonissone
P: Meta Publications
Y: 1983
I: 0-916990-27-3

T: The Power of Limits.
A: Gyorgy Doczi
P: Massachusetts: Shambhala Publications
Y: 1981
I:

T: The Woman's Book of Creativity
A: C. Diane Ealy, Ph.D.
P: Words Publishing Inc
Y: 1995
I: 1-885223-06-4

Review from Linda Jones (gatorpon@jax.jaxnet.com)

In the introduction, the author says: "Once in a while men have attended my presentations, and several men have read this book. I get positive feedback from them. They tell me that they, too, can relate to much of what I'm saying."
The book is divided into four parts ~ understanding feminine creativity, developing your unique process, integrating creativity into your daily life, and breaking blocks. In those four parts, the author defines creativity, the many saboteurs of creativity, affirmations, meditation, expanding your sense of self (altered states), imagery, preventing burnout, etc.

I quote a few lines from her book: "If you want to be more creative, you exercise creativity, just as you strengthen your body by exercising."

"Have you ever believed you resolved an issue, only to have it recur? This is the spiral at work. It gives us the opportunity to examine the old from a new perspective, from a new point on the spiral."

I have no relationship to the author, the publisher, etc. I merely stumbled on the book in a catalog and ordered it for myself. -Linda Jones

T: Drawing on the Artist Within
A: Betty Edwards
P: Simon & Shuster, Inc.
Y: 
I:

This book is a followup to Betty Edwards Drawing on the Right Side of the Brain. It includes a mix of exercises and theory to provide, as is described on the front cover, an inspirational and practical guide to increasing your creative powers. Some of the material and exercises repeat from Betty Edward's earlier work, but there is enough that is new to make it worth while for those who have worked with Drawing on the Right Side of the Brain.

T: Drawing on the Right Side of the Brain
A: Betty Edwards
P: Harper Collins
Y: 1993
I: OCX638114 6

Betty Edwards has degrees in art and education and is a practicing art teacher at California State University. She was for some years a working artist, and when she began teaching drawing she found herself increasingly interested in the problem of helping people learn how to draw. The brain research carried out by Professors Jerome Bruner and Roger W. Sperry, bringing a new understanding of the functions of the right and left hemispheres of the brain, led her to develop teaching techniques that forced students to use the right sides of the brain.

The results were astounding, even with her most unpromising pupils, and she has gone on to perfect her techniques into a system that enables anyone at all to acquire real skill in drawing. Her sequel to this book is Drawing on the Artist Within

T: Why Do Clocks Run Clockwise?
A: David Feldman
P: 
Y: 
I: 0-06-091515-3
This book contains tons of imponderables that we sometimes never even think about. Just one of the few imponderables mentioned was "Why do bananas, unlike other fruits, grow upward?"

T: Surely You're Joking Mr. Feynman
A: Richard P. Feynman
P: Bantam Books
Y:  
I:  

A nobel prize winner tells his thinking about stuff with great humor. Charles Cave notes: "I have read this book and will put my summary notes on this Web site given enough prodding!"

T: The IdeaFisher
A: Marsh Fisher
P: Peterson's Pacesetter Books
Y: 1995
I:  

Marsh has just released a book called "The IdeaFisher" that shows how to use the principles behind the software, even if you don't use the software. Here's a brief excerpt from the book:

Creativity is New Relationships

Any new idea is the recombination of past experiences that form new associations. New associations, the essence of creativity, come from borrowing, adding to, or otherwise manipulating old concepts and their associations with those of other concepts.

Creativity is a four-step process that happens quite naturally. First, you have to record concepts by putting them into your memory. Then you must be able to remember them. Next, you reassociate or rearrange those concepts to form combinations.

For instance, combining "tomato" with "spherical" gives you the thought of a "tomato's shape." That's thinking: making relationships. The fourth step is to make brand-new relationships between the concepts and their associations. Combining the concept of "tomato" with that of "spherical" gave an entrepreneur the thought of developing a square tomato which would be easier to pack and ship. That's creative thinking.

The IdeaFisher, How to Land That Big Idea - and Other Secrets of Creativity in Business (Peterson's/Pacesetter Books, 1995) is available from bookstores. If you'd like more information about IdeaFisher software, contact staff@thinksmart.com.

T: Creative People
A: Winston Fletcher
Y: 1990
I:  

This book along with "Creating" by the same author are "must reads" for anyone serious about improving creative productivity. They treat the process of creating—bringing ideas and projects to fruition—not so much the process or philosophy of creativity. For those people who have expressed frustration with too-many-ideas-not-enough-follow-through, Fritz is your man. Fritz certainly does not lack in self-confidence, and his style is direct and even abrasive at times. (I confess that I have sometimes fantasized about locking de Bono and Fritz in a room to see who would come out alive.) If you can only get one of the books, I recommend the older one.
Harvard Professor Howard Gardner has written a comparative study of creativity seen through the lives of Freud, Einstein, Picasso, Stravinsky, T.S. Eliot, Martha Graham and Mahtma Gandhi.

The emphasis is psychological and moral at the same time, rather in the manner of oldtime psychoanalytical writers like Erikson. He takes a dimmer view of the anarchic and destructive side of Picasso, but admires the way Einstein, after his great breakthrough, could keep the child alive in him alive and achieve wisdom.

He's appreciative of the way even as an old man Stravinsky could continue to create and he's sensitive to the oscillation between self-marginalization in Eliot and a sense of society.

He quotes Martha Graham saying that to give herself to life she'd have to renounce her art and he's very interesting in tracing how a great man, a saint like Gandhi, was in his way engaged in the same Faustian pact as all the others.

If you like biography, and like the idea of multiple intelligences, you'll like the book.

T: Creative Dreaming
A: Patricia L. Garfield
P: Simon and Schuster
Y:
I:

T: The Creative Process, A Symposium
A: Brewster Ghiselin, Editor
P: New American Library, Mentor Books
Y: 1963
I:

Comment by James Adam in "Conceptual Blockbusting":

Often quoted in literature on creativity. This work is a collection of writings by extremely creative people (Mozart, Einstein, Poincare, etc). These letters speak to the creative process used by the writers. They cover many phenomena (such as Mozart's ability to hear music and then simply write it down) that are folklore among those who treat creativity in educational establishments.

Comments from Peter de Jaeger:

This is an anthology of writings on creativity by thirty-eight artists, critics, scientists, etc. including Van Gogh, Nietzsche, Henry Moore, Einstein, Max Ernst, and Carl Jung. Selections are taken from introductions, letters, essays, and a variety of other kinds of texts. Some of the selections are jewels, some dirt clods.
Described in Karl Albrecht's "Brain Power":
A thorough description of synectics as a problem-solving methodology and its uses in various situations; emphasises metaphorical thinking techniques applied to product design, as well as mass idea production.

Comment by James Adams in "Conceptual Blockbusting"
This book talks about the early history of the Synectics Research Group in Cambridge, Mass., the technique of synectics, and its application. It is a mixture of technique and philosophy. The book is particularly interesting because of its emphasis on metaphorical thinking.

Comment by Peter de Jaeger:
This was one of the first attempts to research psychological states and operational mechanisms of the creative process.

A definitive work on differences in personality, preferences and talents. Indispensable tool in exploring creative potential and understanding the mental structures associated with different forms of creativity.

Grudin is an English Professor at the University of Oregon. This is his second book, a follow-up to his absolutely fantastic _Time and the Art of Livings_. He talks about the various characteristics or qualities of creative people.

T: Jump Start Your Brain
A: Doug Hall with David Wecker
P: Warner Books
Y: 1995
Corporate guru Doug Hall is arguably the most outrageous, most freewheeling and successful creativity entrepreneur in America today. He presides over the most talked about bastion of brain boosting in the Country: the Richard Saunders International Eureka! Mansion in Cincinnati, Ohio, where executive from the nation's largest corporations; companies like Walt Disney Consumer Products, Nike, AT&T, Pepsi-Cola, and Procter & Gamble go to stimulate their imaginations, rekindle childlike perspectives, race off-road go-arts, and crank out new-to-the-world ideas.

Here, for the first time, Hall shares his Eureka! Stimulus Response methods for thinking smarter, faster and better...methods that university research indicates can enhance creativity by up to 500%.

Jump Start Your Brain is not a boring, theoretical book. It's a book of fun and inspiring ways to enhance your day-to-day thinking and stimulate your brain to find creative answers to real-life problems. But more than that, Jump Start Your Brain will show you how to find your own way in a "me, too" world. It's a manual for living your dreams. And it doesn't matter if you're a CEO, a kindergarten teacher, or a short order cook; anyone can put Hall's Eureka! Stimulus Response methods to work.

Doug Hall started his entrepreneurial career at the age of 12 as Merwyn the Magician. After receiving a Chemical Engineering degree from the University of Maine, he entered the brain management department at Procter & Gamble where he rose to the rank of Master Marketing Innovator. After 10 years, he retired to found Richard Saunders International and fulfill his version of the American dream.

David Wecker is a Richard Saunders International Trained Brain. He writes a newspaper column for the Cincinnati Post and co-hosts a call-in talk show on WLW radio.

Paul Rousseau, who submitted this book description, is a Eureka! Mansion "Trained Brain" and can be reached at roussea@server.uwindsor.ca

T: Creativity, Talent and Personality
A: Emanuel F. Hammer, Ph.D.
P: Robert E. Krieger Publishing Company
Y:
I:

The sub-title is An Exploratory Investigation of the Personalities of Gifted Adolescent Artists. This work describes a research project in which Hammer compares a group of truly creative adolescent with a group of merely facile. He then goes on to extract a series of conclusions regarding creativity and personality. In the Preface, Hammer writes, <

T: Maps of the Mind
A: Charles Hampden-Turner
Y: 1981
I:
T: Wake up your Creative Genius
A: Kurt Hanks and Jay Parry
P: William Kaufmann
Y: 1983
I:

T: Rapid Vis: A New Method for the Rapid Visualization of Ideas.
A: Hanks & Belliston
P: Los Altons, California: Crisp Publications.
Y: 1990
I:

T: Higher Creativity
A: Willis Harman and Howard Rheingold
P: Jeremy P. Tarcher, Inc.
Y:1984
I:

Comments by James Adams in "Conceptual Blockbusting"
An interesting discussion of creativity. Harman is the president of the Institute of Noetic Sciences, Howard Rheingold is a human behaviour columnist, and their book includes conjectures upon more esoteric motivations than one usually finds in creativity books.

T: The Creative Brain
A: Ned Hermann
P:
Y:
I:

The Hermann Brain Dominance Profile (HBDP), described in Ned Hermann's The Creative Brain, is similar in many ways to the Myers-Briggs Type Inventory. However, the HBDP is based on right/left brain research and the MBH is not. The Hermann Brain Dominance Profile divides the brain into four quadrants: two left brain and two right. The upper two are the cerebral regions and the lower two constitute the limbic. Unlike the Myers-Briggs where one has either one trait or the other on each continuum, the HBPD measures how much of a preference one has in each of the four quadrants.

The HBDI "circle" contains four concentric rings. The two outermost indicate a preference for the quadrant. The third indicates use of the quadrant and the fourth (innermost), avoidance.

Hermann labels the upper left quadrant "A." He describes people with preferences in this quadrant as "logical, analytical, mathematical, technical, and scientific." The lower left, "B" quadrant describes people who are "controlled, conservative, organizational, and administrative." The upper right, "D" quadrant is where creativity comes into the picture. People with preferences in this quadrant are "imaginative, synthesizers, artistic, and think non-linearly." The lower right quadrant, "C" describes those who
are "social, emotional, spiritual, and talkative."

Hermann contends that the goal is to become "whole-brained" and able to use the characteristics of each of the four quadrants.

His book is in a landscape format and is chock full of interesting and entertaining illustrations. Personally, I find his "type" theory to be more descriptive and useful than the more widely-used and touted Myers-Briggs. I recommend this book without reservation.

Review supplied by

Fontaine Moore
George Mason University
Fairfax, VA 22031

T: The Creative Brain
A: Ned Herrmann
P: Brain Books, 1988
Y:
I:

T: The Key to Genius: Manic-Depression and the Creative Life
A: Hershman
P: Prometheus
Y: 1988
I:

T: 101 Creative Problem Solving Techniques,
A: James M. Higgins
P: The New Management Publishing Company, Winter Park, FL
Y:
I:

T: Godel, Escher & Bach
A: Douglas R. Hofstadter
P: Basic Books
Y: 1979
I: 0-465-02685-0

A treasure trove of ideas regarding the mind, thinking, perspectives on the world and reality. I go back to this one every few years to get re-injected with new ideas. The book seems to change each reading, offering deeper and deeper insights.

T: The Mind's I
A: Douglas R. Hofstadter (& Daniel Dennett)
P:
Y: 1981
I:
Comment by James Adam in "Conceptual Blockbusting":

A wide variety of viewpoints presented and filled with interesting and provocative writings and opinions.

Described in Karl Albrecht's 'Brain Power':

A step-by-step problem-solving technique, developed by two consultants and taught in management seminars for business organisations.
Comment by James Adam in "Conceptual Blockbusting":

This is a small and easily read book. It is a good introduction to the subject of creativity, the people in the field, and their discoveries. The first four chapters discuss many existing theories on creativity. The final two chapters contain the author's opinions concerning education and the nature and nurture of creativity.

T: The New Universal Traveler
A: Don Koberg and Jim Bagnall
P: William Kaufmann, Inc.
Y:
I:

T: The Act of Creation
A: Arthur Koestler
P: MacMillan, New York
Y: 1967
I:

Described in Karl Albrecht's "Brain Power":

Probably the most widely accepted theoretical treatment of "creativity". Not for the casual reader; it contains a wealth of research information and a conceptual framework for studying creative thinking.

Comment by James Adam in "Conceptual Blockbusting":

Kneller calls The Act of Creation "The most ambitious attempt yet made to integrate the findings of a range of disciplines into a single theory of creativity. In this book, bold in ideas and profusely documented, Koestler seeks to synthesise his own theory of the nature of creativity, as manifested in humour, art and science with the latest conclusions of psychology, physiology, neurology, genetics and a number of other sciences"

Peter de Jaeger writes: A good resource for excerpted interviews with recognized "creative geniuses". Koestler's commentaries are insightful as well. His theories of bisociation will become more important in the 1990s

T: Pure Instinct
A: Kathy Kolbe
P: Times Books (div. of Random House)
Y:
I: 0-8129-2069-4

T: If It Ain't Broke ... Break It!
A: Robert J. Kriegel and Louis Patler
P: Warner Books
Y: 1991
I:
T: Generating Creativity And Innovation In Large Bureaucracies  
A: Robert Lawrence Kuhn, Editor.  
P: Quorum Books, Westport, Conn.  
Y: 1993  
I:  

T: The Conscious Conquest of Man and Matter Through Accelerated Thought  
A: T.Kun  
P:  
Y: 1994  
I:  

This book is the basis for the Project Mind Foundation. The Project Mind Foundation vision is:

"to free the human spirit from the crushing illusion of materialism by using the transformative genius, latent in all humans, to eliminate real and addictive lack."

For more information on the foundation there is a link at the bottom of this

A Sensitive, challenging 'delve' into the furthest realms of human possibilities. Our unlimited potentials ... have not been within our reach, says the author, because we hadn't attained the requisite levels of technology and spirituality ... until now. PROJECT MIND proposes the final catalyst.

T: Women, Fire, and Dangerous Things  
A: George Lakoff  
P: Chicago: U of Chicago Press  
Y:  
I: 0-226-46803-8  

This is a large book in every sense of the term. Lakoff is pursuing a mixed agenda which includes a critique of current trends in cognitive psychology and philosophy of mind. I mention the book here because I think that Lakoff is the most sophisticated thinker we have on the subject of how human beings structure their world through the mental act of categorization. And I think that if we ever come to a full understanding of creativity and how it works, it will be in large part because we had come to a full understanding of how categorization works. See also Lakoff and Johnson Metaphors We Live By.

T: Breakpoint and Beyond  
A: George Land and Beth Jarman  
P: HarperBusiness  
Y: 1992  
I:  

How to achieve breakpoint thinking and go beyond where you are now, into the future. Learn about the power of creative growth, the power of future pull, and about the force of connecting. Deals with nature and its concepts and relations to us humans.
Described in Karl Albrecht's "Brain Power":

Over 500 pages of the most thought-provoking one-liners, witticisms, and observations every compiled; a welcome replacement to the dull and dusty drivel of Baitlett's famous doorstop. Peter quotes George Bernard Shaw on the subject of quotations: "I often quote myself. It adds spice to my conversations"

T: Imagineering
A: Michael LeBoeuf
P: McGraw Hill
Y: 1980
I:

A wide variety of perception expanding exercises to do alone or in groups. Leff: "...at every moment of your life you have the power to consciously create and enrich your experience of the world."

T: The Wholeness Principle
A: Anna F. Lemkow
P: Quest Books
Y: 1990
I: 0-8356-0655-4

T: Groupware in the 21st Century
A: Peter Lloyd
P: Adamantine Press, London
Y: 1994
I:

T: Creative Problem Solving
A: Edward & Monika Lumsdaine
P: McGraw Hill
Y: 1995
I:

Recommended by
Hortensia Jimenez
Tec de Monterrey, Edo. Mexico
hjimenez@campus.cem.itesm.mx
Peter de Jaeger writes: I have started this book probably 6 or 7 times over the years and I have yet to get all the way through it.....The corners are dog eared where I have stopped reading. Inspired by the book, I keep abandoning to begin a new project or explore a process or etc. There is something about Dr. Maslow that brings out the test in me and I consider him my teacher although we never met. He and I respect the same values and this validation was/is very liberating to my respect of my own creative ability.

Insightful commentary interspersed with fun listening exercises. "By exploring our capacity for listening to sounds and for making music, we can awaken and release our full creative powers."

Bryan Mattimore is a creativity consultant working out of Connecticut in the USA. His clients include: PepsiCo, Kraft/General Foods, AT&T and the US Government. This 180 page paperback has 34 short and useful chapters that will appeal to both novice and seasoned creativity consultant. While it covers familiar ground, (Synectics, Fuzzy Thinking, S.E.S., Creativity Dreaming, and Image Streaming), Mattimore introduces many interesting approaches to new product development and in stimulating creativity. They include: "The Gray Box technique", "Guestimating", and "Meet the Inventors."

One of the more interesting techniques described in the book is "Idea Hooks" This involves starting with a tangible object and describing it according to its structure and function. In this way, the principles used to create the object can often be discovered. Once discovered, the inventor can use the principle to create new objects and products.
In Chapter 23, he briefly describes ways of applying creativity. One of the more refreshing recommendations is to set up a space in companies where people can experiment, play, dream and be creative. Included in these space would be toys, products, music, games, comfortable chairs and other things that will stimulate the creative juices. He also describes in this chapter how to "make yourself the product", question assumptions, and "idea naming." Indeed, this is one of my favorite chapters in the book.

This book also speaks directly to budding creativity facilitators. He describes a useful tool, called "The Briefing Document" when facilitating creativity in organizations. Anyone trying to figure out how to organize a creativity project will find this extremely valuable.

Bryan Mattimore has an easy to read writing style and offer practical advice to those interested in applying creativity in both business and in personal affairs. This book will be a welcome addition to any thinking person's library.

T: The Courage to Create
A: Rollo May
P: Bantam Books
Y: 1975
I: 0-553-24222-9

What is the One Quality Possessed by all geniuses?
How can we acquire Creative Courage?
What takes place in the creative instant?
How can creative power make your life richer and more satisfying?

Creative Courage is the discovery of new forms, new symbols, new patterns on which society can be built. The Power to Create Exists within each of us, in his most stimulating book since the bestseller Love and Will, Dr May explores the truly remarkable power - and shows how it can make ourlives richer and more rewarding.

T: Thunderbolt Thinking
A: Grace McGartland
P:
Y:
I: 0-9632785-0-9

You don't need a life-threatening experience to get unstuck. What you do need is the flexibility, awareness, and courage to risk rearranging your thinking so you can make a transformational shift: the shift from one answer to a multitude of alternatives.

T: You don't have to go home from work exhausted!
A: Ann McGee-Cooper with Duane Trammell & Barbara Lau
P: Ann McGee-Cooper and Associates, Inc
Y:
I: 0-9625617-1-1

A personalized how-to guide for energizing your work habits, thinking patterns, work environment, morning routine, commute time, evening and
weekend playtime, relationships, and overall approach to life.

T: Thinking Visually, A Strategy Manual for Problem Solving
A: Robert H. McKim
P: Lifetime Learning Publications
Y:
I:

T: Experiences in Visual Thinking
A: Robert McKim
P: Brooks-Cole
Y: 1972
I:

Described in Karl Albrecht's "Brain Power":

Well-illustrated practical treatment of the role of imagery in the thinking process; contains many illustrations, puzzles, experiments, and problems.

Comment by James Adams in "Conceptual Blockbusting"

This book not only goes deeply into imagery in a very effective and experiential way, but also contains generous discussion of conceptualisation, drawing, and general problem-solving. It is an excellently designed book with plenty of illustrations, puzzles, experiments, and problems. It is used as a text in an extremely popular undergraduate course at Stanford (Viz-Think in the local jargon) and is a convincing argument for the importance of visual thinking. It is fun to read and deceptively profound.

T: Thinking about Thinking
A: Clark McKowen
P: William Kaufmann, Inc.
Y: 1986
I:

T: What Is Contemplation
A: Thomas Merton
P: Springfield, Illinois, Templegate Publishers
Y: 1950
I:

T: Thinkertoys
A: Michael Michalko
P: 10-Speed Press
Y: 1991
I: 0-89815-408-1

THINKERTOYS makes it easier to be creative with over 30 meticulously outlined techniques, and hundreds of hints, tricks, tips, and tales to turn
anyone into a startlingly creative thinker.

T: The Creative Edge.
A: William Miller
P: Massachusetts: Addison-Wesley Publishing,
Y: 1987
I:

T: Creating Workforce Innovation
A: Michael Morgan
P: Business and Professional Publishing
Y: 1993
I: 1875680 02 0

In this timely and highly relevant book, one of Australia's leaders in applying the creative process to business shows how creativity and innovation are essential in today's competitive business environment.

The need to embrace change rather than simply manage change lies at the heart of today's successful organisation. Creating Workforce Innovation shows in clear and practical terms how an organisation can initiate the change it doesn't want.

In organisations there are many things that seem to work against good ideas and change. We need to change the way we structure work to allow us to tap into our one untapped natural resource - our people. This book looks at the forces that work for and against ideas, how to actually encourage and organise creative thinking on the job and how to turn individual creativity into organisational innovation.

About the author

Michael Morgan is a partner in the Morgan Belle Group that specialises in organisational creativity and innovation. Michael has over 15 years' experience in helping people become more creative and innovative in the way they think, in the way they work and in the way they live.

Michael has implemented highly successful programs in over 100 leading organisations in Australia, New Zealand, the United States, Indonesia, Singapore, Malaysia and the Philippines. He is known internationally for his creative ability and has presented papers on creativity and innovation in Australia, New Zealand, Singapore and the United States.

Michael can be contacted by email

T: Free Play: The Power Of Improvisation In Life And The Arts
A: Stephen Nachmanovitch
P: Los Angeles: Jeremy Tarcher
Y: 1990
I: 0-87477-631-7

Short, focused meditations on the power of creativity in life and vice versa. Beautifully written. My favorite chapter is "Eros and Creation" - a wonderful treatment of an often overlooked connection.
Changing Your World Begins with Changing Your Own Thinking. You can contribute effectively in finding solutions in your family, state, and nation. Creative Solution Finding shows you that the real obstacles are not the problems themselves but the approaches to finding the solutions.

Based on many investigations and case histories, this book presents a "Full Spectrum Thinking" approach to finding solutions. These proven new principles and processes will help you plan, design, reengineer, improve and find solutions to problems. Full Spectrum Thinking:

* Removes obstacles to simple solutions in both personal and organizational affairs
* Encourages a fresh look at options in both personal and professional spheres
* Requires minimal data collection, thus reducing "analysis paralysis"
* Produces implementable answers that give much greater benefits in quality, economic returns and timelines
* Requires much less time and cost in developing these benefits
* Promotes innovative thinking to seek major changes in developing new products, systems and services
* Develops successful and long-lasting systems
* Builds natural project and work teams

Written by the authors of the highly acclaimed 'Breakthrough Thinking (Prima Publishing), Creative Solution Finding explains how Full Spectrum Thinking can help you find outstanding solutions at all levels. This is your chance to break through into new ways of thinking.

Gerald Nadler, Ph.D., co-author of the best-selling Breakthrough Thinking, is IBM chairman emeritus in Engineering Management at the University of Southern California, a past president of the Institute of Industrial Engineers, and a consultant to many of America's foremost corporations and government...
organizations. He is the president of the Center for Breakthrough Thinking.

Shozo Hibino, Ph.D., co-author of the best-selling Breakthrough Thinking, is Professor or Planning and Design at Chukyo University, Japan, vice president of the Center for Breakthrough Thinking and vice president of Japan Planology Society. He has been a consultant to many Japanese junior chambers, government organizations and companies, including Mitsubishi and the Chou Sog Bank. He received the Phi Kappa Phi Faculty Recognition Award in 1990 and the Ban Memorial Award in 1993. He lectures on Breakthrough Thinking throughout the world.

John Farrell is a journalist, screenwriter, and novelist. He has published 350 feature articles, had eight dramatic screenplays produced and written two novels.

US $24.95

Review contributed by: Paul Rousseau, St. Clair Beach, Ontario, Canada

T: The Innovator's Handbook - Problem Solving, Communication & Teamwork
A: Vincent Nolan
P: Sphere Books
Y: 
I: 

The Skills of Innovative Management: Problem Solving, Communication and Teamwork

Contents:

* Problem Solving
* Problem solving: scope and limitations
* From where you are to where you want to be
* Opening up the problem
* Idea-getting strategies
* Development of Solutions
* Problem Solving with several problem owners
* Problem-solving systems
* Strategy for managing the creative resource

T: The Design of Everyday Things
A: Donald A. Norman
P: New York: Doubleday Currency
Y: 1988
I: 0-385-26774-6

Norman, a cognitive psychologist who has written extensively on matters of design, explores the psychological roots of what constitutes good and bad design in everyday tools and products. The book becomes somewhat repetitious, but it's full of insights and useful reusable models. After reading Norman's analysis of door design, you'll never walk up to another new door without thinking of him and doing a quick evaluation of the door.
Comment by Karl Albrecht in "Brain Power":

Well-known and bit overrated, but an excellent treatment of Osborn's technique of brainstorming. This book has probably had more influence than any other in stimulating interest in idea production among professional people in business organisations.

Comment by James Adams in "Conceptual Blockbusting":

Discusses not only brainstorming, but also Osborn's thinking about creativity. It is written in an expansive, early 1950's style and tends to reference opinion rather than science, but it strikes a responsive chord in some readers. It was quite influential, as was Osborn himself in the upsurge in the study of creativity in the 1950s.

Foreward

Your Creative Power is an old friend of mine. I first read it in the original over forty years ago.

Alex Osborn, its author, was a prolific and exciting thinker, creative and judgmental. He inspired others by practical role modelship and clear, fundamental instruction. I went to school on his teachings. Step by step, I became creative.

As I have grown into the twilight years of my career, the Osborn impact has sustained and its potential shows increasing promise for many others.

I have extolled it separately in the preamble to a book I authored in 1991,
The Idea of Ideas. Today Osborn's book and mine are meant to deal a one-two energizing punch to the management and leadership of Motorola, Inc. The books challenge a heightened creativity expectation level. They show that we can readily train to daily superior, vocational creative skills. They, particularly Osborn, tell us how.

I personally abridged the excellent original three-hundred page Osborn book as a service to my associated. The supplementary anecdotes and reinforcements that the full text offered added sheer enjoyment and convincing evidence.

This shortened version is pure Osborn text. It retains all of his fascinating insights and principles that outline each and every creative fundamental and step that he lived and practiced and wrote of in the interest of stimulating our creative power.

Robert W. Galvin
Chairman, Executive Committee
Motorola, Inc

Contents:

* 1. Creativity Examined
* 2. Preparation for Creativity
* 3. Imagination Guides

T: Creating Shared Vision
A: Marjorie Parker
P: Clarendon Hills, IL: Dialog Int.
Y: 1990
I: 0-9630000-0-4

Ostensibly a book on organizational development, you'll probably find this one in the business section. In 125 short pages, Parker gives us the best case study yet in how to use creative "visioning" to bring about change in organizations. The texture of the experience comes through as she describes what one European manufacturer did to harness the creativity and vision of all its employees. I can't recommend this book highly enough. If you're a creative person stuck in a toxic work environment, read this book and hope again.

T: Visioning
A: Sidney Parnes
P: D.O.K. Publishers
Y: 1988
I:

T: Source Book for Creative Problem Solving
A: Sidney Parnes, Ed.
P: Buffalo, NY. Creative Education Foundation.
Y: 1992
I:
T: The Mind's Best Work
A: D. N. Perkins
P: Harvard University PB
Y: 1981
I:

From the back cover: "Perkins discusses the creative episcxies of Beethoven, Mozart, Picasso, and others in this exploration of the creative process in the arts, sciences, and everyday life." I was introduced to this book by a friend, an English teacher, who in her enthusiasm immediately began to quiz me on my thought processes and actions.

T: Zen and the Art of Motorcycle Maintenance
A: Robert M. Pirsig
P: Voyager Co., Santa Monica, CA,
Y: 1992
I:

From the front cover: "The study of the art of motorcycle maintenance is really a miniature study of the art of rationality itself. Working on a motorcycle, working well, caring, is to become part of a process, to achieve an inner peace of mind. The motorcycle is primarily a mental phenomenon."

T: The New Diary
A: Tristine Rainer
P: Jeremy P. Tarcher
Y: 1978
I:

T: Creative Growth Games/More Creative Growth Games
A: Eugene Raudsepp
P: Harvest/HBJ, 1977/1980
Y: 1980
I:

T: How to Sell Your New Ideas
A: Eugene Raudsepp and Joseph C. Yeager
P: Prentice-Hall
Y: 1981
I:

T: Creativity in Business
A: Michael Ray and Rochelle Myers
P: DoubleDay
Y: 1986
I: 0-385-24851-2

This is from the Stanford Business School class on creativity. It has a wide variety of material, including mandalas, drawing and yoga. Fun stuff.

Contents:
ESSENCE

* 1. Business as Art (Get to know your inner resource

PREPARATION

* 2. If at First You don't Succeed, Surrender
* Learn to have faith in your own creativity
* 3. Destroy Judgment, Create Curiosity
* Make an all-out attack on the barriers to your creativity
* 4. Pay Attention
* Sense, look, and listen in business
* 5. Ask Dumb Questions
* Find your own wisdom

INSPIRATION AND IMPLEMENTATION

* 6. Do Only What is Easy, Effortless and Enjoyable
* Discover your life's purpose
* 7. Don't Think About it
* Destroy the problem of time and stress
* 8. Ask Yourself if It's a Yes or No
* Experiencing balance in your life
* 9. Be Ordinary
* Be your creative self all the time
* 10. Be in the World But Not if it
* Bring your creativity to bear within your organisation

T: The Twentieth Century : Mirrors of Mind
P: Hunter Textbooks, Winson-Salem, N.C.
Y: 1991
I:

T: The Creativity Question
A: Albert Rothenberg and Carl Hausman
P: Duke University Press
Y: 1976
I:

Comment by James Adam in "Conceptual Blockbusting":

A wide variety of viewpoints is expressed and the book is filled with interesting and provocative writings and opinions.

T: Art Synectics
A: Nicholas Roukes
P: Massachusetts: Davis Publications
Y: 1982
I:
T: The Brain Book
A: Peter Russell
P: Dutton
Y: 1979
I:

T: Computer-Aided Creativity: a Guide For Engineers...
A: Ben-Zion Sandler
P: Van Nostrand Reinhold, Publishers, NY
Y: 1994
I:

T: Brain Power ('Brain Building' in USA and Canada)
A: Marilyn vos Savant & Leonore Fleischer
P: Piatkus (London)
Y: 1992
I:

T: The Creative Attitude
A: Roger Schank with Peter Childers
P: MacMillan
Y: 1988
I: 0-02-607170-3

Powerful book on the reasons why we block our creativity. Very easy read with dozens of examples. The sub-title is 'Learning to ask and answer the right questions'

T: Distant Secrets
A: Ronald Schiller
P:
Y:
I: 1-55972-004-2

T: Reconnecting With Nature
A: F. Richard Schneider, Ph.D.
P: Project Nature Connect
Y: 1995
I:

Information supplied by Michael J. Cohen (nature@pacificrim.net) on 29 November 1995 on behalf of F. Richard Schneider Organization: Project NatureConnect/Univ. of Global Education

A summary of RECONNECTING WITH NATURE: A Restoration of the Missing Link in Western Thinking by Michael J. Cohen, Ed.D. Soft cover, comb bound, 210 76 x 8 1/26 pages. $19.50 plus postage. Published and distributed by Project NatureConnect POB 1605, Friday Harbor WA 98250 (360) 378-6313 Email nature@pacificrim.net Internet http://www.pacificrim.net/~nature/)
The inquisitive mind can be a wonderful force for good. Recently, upon completing Michael J. Cohen's (MJC) new book Reconnecting With Nature, Dr. Daniel Levine, (DL), Superintendent of Schools of the Lopez Island School District in Washington State, phoned Dr. Cohen and, for use by his faculty, he transcribed the author's responses to questions about the book.

DL: In Reconnecting With Nature you say that for 35 years you have been an innovative outdoor educator and counselor. What do you see as the present state of our relationship to Planet Earth and each other?

MJC: A majority of the world is discouraged by the costly violence, discontent and hatred growing in industrial society. The destruction of our forests, wildlife and oceans distresses most people. Each of us would like to help heal the wounds we inflict on our planet, economics and selves. Our discontent constitutes a major motivating force for recovery if we empower and support it wisely.

DL: What is the human potential for a model society?
MJC: In my work I observe that people have the innate ability to co-create with nature and sustain responsible relationships. We can produce a way of relating that organizes, preserves and regenerates itself to produce an optimum of life, diversity and beauty. We can do this without producing garbage or pollution. No person or thing need be left out or toxified. Society does not have to produce war, insanity or excessive violence. Doesn't that model sound worthwhile?

DL: Of course, but it's extremely idealistic. We would need to gain some magical wisdom.
MJC: It's neither idealistic nor magical. That wisdom is available. In fact we already have it, we just don't use it.

DL: Oh? Where is it?
MJC: The natural world itself operates like this model. It neither creates nor suffers our problems. The global life community has sustained the model's integrity over the millennia. It has intelligent, thoughtful, "magical" healing powers. It is nature, and since we are part of nature, it is us.

DL: But if that were true, we would not be having our problems.
MJC: We are born as natural beings. We are born in and with that wisdom. It is in our soul. But we educate ourselves to discount it rather than treasure, culture and apply it.

DL: Why don't we use it?
MJC: Although we are part of nature, just as every species is different from each other, we are different, too. The major difference between humanity and nature is that people have the
natural capacity to communicate and relate verbally. We interact through spoken and written language. The remainder of Nature achieves its beauty and perfection through non-language communication and relationships.

DL: Isn't our language capacity a gift from nature?
MJC: Absolutely, but industrial society uses that gift to create stories that separate us from nature. We teach ourselves to think in language while every other species, and many other cultures, think in non-language ways. We don't learn to think the way nature works, even though we are born with that capacity. Our personal and global problems result because our language stories define our destiny and they are disconnected from nature's wisdom.

DL: Can you give me an example of this phenomenon?
MJC: We live, teach and emotionally attach to a story that says to survive we must separate from and conquer nature. That story educates us to spend, on average, over 95% of our time indoors. We learn to think in indoor, nature disconnected terms. We learn to spend less than one day per lifetime in conscious non-language contact with nature. That's like expecting an infant to grow normally after it has been abandoned by its family. It is similar to an arm that is 95% torn from a body; the arm feels pain that it can't identify because it is so disconnected from the cognizant mind in the torso.

DL: But isn't that the human condition?
MJC: No, it is learned. Natural beings, including nature-connected people stay connected with nature. They continuously make tangible non-verbal contact with natural areas. They incorporate nature's wisdom and integrity in their daily lives and they neither produce nor suffer our personal, social and environmental problems.

DL: This makes sense idealistically, but we are not going to return to gathering and hunting in nature, so it seems impractical.
MJC: I didn't say we should do that, did I? You see, our indoor story and thinking tends to conclude that we must live like the first nation people. I suggest, and my reconnecting with nature process demonstrates, that we can learn to reconnect with nature and incorporate nature's wisdom in our thinking. The benefits are dramatic. What is idealistic about that?

DL: So you suggest that we learn to hunt, gather and incorporate knowledge of how nature works?
MJC: Exactly. Some people already know this is possible because they sense nature's peace and healing when they visit natural areas. However, often the nature-disconnected bias of our stories won't let us validate what we experience in nature.
DL: Can you give me an example of the significance of our detachment?

MJC: Consider this event concerning the ingrained ways of a deeply rooted, theoretically unchangeable group of hard core killers. In the West Virginia mountains, an isolated, dedicated hunting club found a month old male fawn whose mother had been killed by a car. For a week, these middle aged men, each with decades of devoted deer killing expertise, decided to feed the fawn formula from a bottle, which it sucked with half shut eyes of ecstasy. In return the fawn licked their hands, sucked their earlobes and sang them little whining sounds of delight from deep within. When the hunt broke up, these men dispersed leaving the fawn eating grass and craving its bottle. They made vague promises to return to this remote place. They said they would, as time permitted, trek the mountain and feed the fawn. A few weeks later, one of the hunters phoned the others to see if anybody knew if the fawn has been fed or had survived. He discovered that without each other knowing it, five of the hunters often visited the fawn and fed it, so it was actually getting fat. Although the fawn might be shot by someone who did not know who the deer was, it lifted his heart to think that the fawn had a chance at life because some hardened deer hunters had gone out of their way to give it to him. Significantly, he knew for sure that none of his hunt club members would shoot it.

DL: What do you think made this happen?

MJC: Obviously, neither a teacher, preacher or politician was present to educate the hunters about the value of the fawn's life and supporting it. Although it said not a word, the fawn, nature itself, was that educator. Non-verbal sensory factors within the integrity of its life touched these same factors in the lives of the hunters. The connection sparked into their consciousness their inherent natural feelings of love in the form of nurturing, empathy, community, friendship, power, humility, reasoning, place, time and a score of others. Reconnecting moments with nature engaged and nourished a battery of their natural senses. These inborn senses led a group of deer hunters to support rather than deny the life of a deer, and to bring new joy to their personal and collective lives.

DL: But relatively few people live in a natural setting that would offer them this profound experience.

MJC: We have other contacts with nature that do the same thing. For example, I recently participated in a hurried, almost stressful training schedule for people whose differences kept them arguing amongst themselves. They had little interest or time to hear an explanation from me of the unifying and healing benefits of the reconnecting with nature process. In the midst of this hubbub, a young bird flew into the meeting room through the door. It could not find its way out. Without a word, the behind-schedule meeting screeched to a halt. Deep natural feelings for life and hope filled each person for the moment. For ten minutes that frightened,
desperate little bird catalyzed those seventy people to harmoniously, supportively organize and unify with each other to safely help it find its way back home. Yet when they accomplished this feat, they cheered their role, not the role of the bird. In their story of the incident, the role and impact of the bird went unnoticed. They returned to the hubbub of the meeting, as if nothing special had happened.

DL: Did you point out to them the impact of the bird, of nature, upon them?
MJC: I wanted to say something about the powerful effect of the bird but I didn't. People would have scoffed. They would have said what you said, that what happened was not important or useful for it was uncommon to have a wild bird interrupt their lives.

DL: I think I'd agree with them.
MJC: Would you agree that reconnecting with nature during that incident brought a special joy and integrity to their lives, as with the deer hunters? The individual and collective benefits were evident. It is the continual lack of such contact that creates our disorders. People feel distraught, yet helpless, about Earth's life and their lives being at risk, like the fawn and bird.

DL: Yes, but isn't this a vicious circle? We are radically separated from nature and lose its benefits, so how can we possibly use nature to gain them?
MJC: That is the heart of the matter. My work addresses it. It takes place in tangible contact with nature, in backyards, parks, even with potted plants, and wilderness, too. In any natural setting my books and courses help people learn to do, own and teach simple nature-reconnecting activities. The activities are fun and interesting. They provide, at will, the nature-reconnected moments missing from our lives. The process is an uplifting and responsible ecopsychology. It nurtures many natural senses. It produces the same profound effects catalyzed by the fawn and bird.

DL: You mean, by choice, any individual can reconnect with nature?
MJC: Project NatureConnect has published methods and materials that make this possible. We even teach people how to do this and share their experiences internationally by E-mail on the Internet at http://www.paeificrim.net/~nature/

DL: So the activities are easily available. How do they work?
MJC: As the fawn and bird incidents show, our mentality consists of many non-verbal senses and feelings. Each of these senses are by and from nature and they make up over 85% of our human mentality, of how we learn, know and relate. The activities enable us to tangibly connect with natural areas in at least 53 natural sensory ways. Just as importantly, they also teach us how to speak and reason from these nature-connected moments. The process incorporates nature's
cooperative wisdom in our thinking. It profoundly alters the destructive stories that we are taught to believe.

DL: I learned we only have five senses; what do the others do?
MJC: I’ll use thirst as an example, it’s not one of the five: To sensibly remind us to drink water when we need it, nature intelligently created the sensation we call thirst. Thirst feelingly makes sense, it makes us aware of the dehydrated state of our being and it attracts us to water. When we drink water, we tangibly connect with part of nature. It flows through us and we feel enjoyably unstressed rewarded, quenched, fulfilled, satisfied. Similarly, thoughtfully connecting with nature through each of our 52 other natural senses produces the same results. Each connection unstresses us and enjoyably fulfills us sensibly. In congress, these many senses blend. They promote and sustain our inner nature's integrity just as they sustain the integrity and vitality of wild populations, for example: wolf communities or ant colonies. We learn to resonate and self-regulate with the global life community. We deeply feel part of something immensely important, part of life in nature and each other.

DL: What results have you observed from the reconnecting activities?
MJC: I’ve seen detachment from destructive stories and attachment to thoughtful fulfillments. The activities responsibly dissolve stress and discontent. They defuel and decrease stress related medical and emotional symptoms as well as apathy. Wellness, self-esteem and mental health increase. Greed wanes, for we don’t continually want. That's why the activities are used in counseling, recovery, environmental and educational settings. The result is that we learn to feel good by relating to the whole community, to natural places and things as well as people. Participants feel healthy when they do the activities.

DL: How can nature-reconnecting activities create responsible change?
MJC: We love sanity, peace and responsible relationships because they feel good and they make sense. When something we love is endangered, we act. It is the right and natural thing to do. The activities make us conscious of how sanity and peace are available to us in nature. Doing them reinforces our love for being responsible, and for natural areas too.

DL: What is their practical contribution?
MJC: Consider this: at least 600 million people internationally can learn to do and teach these activities. Think about it. What would our world be like if 600 million people daily enjoyed and shared nature reconnecting experiences that triggered effects similar to those from
contact with the fawn and bird? How wonderful! These activities induce acts and internal responses that establish personal, environmental and global sanity. Therein lies hope.

DL: How can people get in touch with you?

MJC: Call me at (360) 378-6413 or write POB 1605, Friday Harbor WA 98250 Email mjcohen@aol.com Internet http://www.pacificrim.net/~nature/

* * * * *

F. Richard Schneider is a former Director of Social Work in Alaska and presently the Chancellor of the University of Global Education, a United Nations Non-Governmental Organization.

T: The Fifth Discipline
A: Peter M. Senge
P: Currency Books
Y: 1990
I:

T: Uncommon Genius
A: Denise Shekerjian
P: Viking
Y:
I:

I wouldn't buy this book, but I would borrow it. Shekerjian interviewed 40 winners of the MacArthur Award. She did the interviews, you have to do all the thinking. The New York Times Book review said it was a nice start, too bad she didn't do in the book what she said she was attempting; to discover how great ideas are born.

T: Design Your Future - Live Your Vision in the Ever-Changing Learning Society
A: Paul Siegel
P: Learning Society Publications
Y: 1995
I: 0-9623769-6-5

*******A SOARING book
*******by a SOARING author
*******to guide you in a SOARING life
*******in pursuit of a SOARING vision

Each person has a vision of what he or she wants to be. But this vision is often diminished, distorted, degraded, or destroyed by the confusion, disorientation, and anxiety caused by radical transformations in society. DESIGN YOUR FUTURE clears the view by showing the reader how to paint a grand vision and live it creatively by being a lifetime learner.
An excerpt

"Socrates showed the way to learning. Socrates did not teach or train. He did not impart information. Socrates indulged in a dialogue with another person so that both he and his partner could build their knowledge together. They both learned. Dialogue is controlled by the individual. The big difference between teaching and training on one hand and learning on the other is this: Teaching and training are done by other people. Learning is done by you.

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Here are only a couple of the many endorsements DESIGN YOUR FUTURE has received from prominent people. Joe Batten, CPAE, Author, Tough-Minded Leadership, says "Beware! This book is not for the fainthearted. It can lead you and equip you for greatness". Les Brown, Author, Live Your Dreams, says "In these changing times of tremendous uncertainty, DESIGN YOUR FUTURE is a 'must read' for those who want to be in charge of their destiny."

224 pages, soft cover; $17.95.

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Learning Society Publications, 3461 Marna Ave, Long Beach, CA 90808; ...OR Call toll-FREE 1-800-706-8474, with charge no., expiration date, and address...OR Email to soarseg@ix.netcom.com with charge no., expiration date, and address.

Come and visit the PAINT-A-VISION web site.

T: Lateral Thinking Puzzlers
A: Paul Sloane
P:
Y:
I: 0806982276

Other books by Paul Sloane include:-

Challenging Lateral Thinking Puzzles by Paul Sloane and Des MacHale 0806986719

Great Lateral Thinking Puzzles by PS & DM 0806905530

Test Your Lateral Thinking IQ by PS 0806986719

Improve Your Lateral Thinking by PS & DM 0806913746

All are published by Sterling Publishing of New York and are distributed in Australia by Capricorn Link.
They are all essentially puzzle books. The exception is Test Your Lateral Thinking which sets out to teach the key elements of lateral thinking using examples from History, Sport, Warfare, Science etc. It uses puzzles to test and give a measure of attainment in the various lateral thinking skills.

My first book, Lateral Thinking Puzzlers, was published in 1992 and contains most of the lateral thinking puzzle classics. The others contain new and original lateral thinking puzzles (about 100 in each book).

T: The Nature of Creativity
A: Robert J. Sternberg, Editor
P: Cambridge University Press
Y: 1988
I:

1988 IMHO one of the best collections of recent writing on the topic. Varied and comprehensive in its scope. I have also been very impressed with Sternberg's research in the area (studies conducted with exceptional children—but that's another book); very creative and thoughtful studies.

T: Solitude: A Return To The Self
A: Anthony Storr
P: New York: Free Press
Y: 1988
I: 0-02-931620-0

A good book with a misleading title. It's really an exploration of creativity and imagination with special attention to the importance of reflection and solitude in creating space for them. All my fellow introverts out there will love this book!

T: The Holographic Universe
A: Michael Talbot
P: HarperCollins
Y: 1991
I:

T: Created in Japan
A: Sheridan M. Tatsuno
P: Harper Business
Y:
I: 0-88730-492-3

Created in Japan explains many of the deliberate actions the Japanese government and industry are taking while they begin to focus on the development of the creativeness of the Japanese people. First quality. Now Creativity.

T: What a Great Idea! Key Steps Creative People Take
A: Charles "Chic" Thompson
P: Harper Perennial
Y: 1992
I:
T: Yes, But: The Top 40 Killer Phrases
A: Charles "Chic" Thompson
P: HarperBusiness
Y: 1993
I:

T: Envisioning Information
A: Edward R. Tufte
P: Cheshire, Connecticut, Graphics PB
Y:
I:

T: Openness Mind
A: Tarthang Tulku
P: Berkeley: Dharman Press
Y: 1990
I: 0-913546-56-9

Insights from the Tibetan vajrayana tradition in straightforward, jargon-free language, TT is a prolific writer, and many of his other titles are also worth exploring.

T: Think Out of the Box
A: Mike Vance & Diane Deacon
P: Career Press
Y: 1995
I: 1-56414-186-1

This is a great book!! I really enjoyed reading "Think Out of the Box" Mike Vance has vast wealth of knowledge on building a creative environment in companies. He was the Dean of Disney University and has first hand knowledge of how the Disney Company builds and forsters creative culture. Mike helped build the creative culture inside Apple in the very beginning. Mike has also met many very creative people of our century. In between each chapter there is a Profile of creative people Mike has met. About each person, he covers what these people did, a personal story about them and what best practices the person followed. All of these people have outstanding accomplishments.

Contents

Chapter 1: How did we get boxed in?
Profile in Creativity: Norman Brinker

Chapter 2: Tools for opening the box
Profile in Creativity: Thomas Edison

Chapter 3: The nine-point formula for success
Profile in Creativity: Louis L'Amour

Chapter 4: He monumental transformation
Profile in Creativity: Frank Lloyd Wright

Chapter 5: Designing creative environments, The enriched place
Profile in Creativity: Dr. J. Vernon Luck

Chapter 6: MICORBS: the seven-step format to break out of the box
Profile in Creativity: Dr. R. Buckmaster Fuller
Chapter 7: Nine fundamental questions to get out of the box
Profile in Creativity: A. C. (Mike) Markkula
Chapter 8: Ideation techniques
Profile in Creativity: Jack Walch
Chapter 9: Inspiration: the missing link
Profile in Creativity: Walt Disney

Review supplied by: Kevin J. Dunlap (kevindu@atm.com)

T: Training your creative mind
A: Arthur B. VanGundy
P: Prentice-Hall
Y: 1982
I:

T: Idea Power
A: Dr. Arthur B. VanGundy
P: Amacom div of American Management Association
Y: 1992
I:

-end
Appendix B

Mentor/Mirlyn Key Word Searches
You searched for the KEYWORD(S): creativity  UN Kresge Business Library
53 entries found, entries 1-8 are: LOCATION CALL #
1 994 inspiration : tips, tales, an Stacks HD53 .M38
2 Adapters and innovators : styles Stacks HD53 .A22
3 Assessing the work environment fo Stacks WP2300 1995 no.96-00
4 Climate for creativity; report. Stacks BF408 .W28 1966
5 The competitive power of constant Stacks HD53 .C32
6 Complexity and creativity in orga Stacks HD58.7 .S78
7 Complexity and creativity in orga Stacks
8 Corporate creativity : robust com Stacks HB615 .C82

Please type the NUMBER of the item you want to see, OR
P > Go FORWARD P > PRINT
N > NEW Search D > DISPLAY Title and Author
A > ANOTHER Search by KEYWORD(S) + > ADDITIONAL options
Choose one (1-8,F,N,A,P,D,L,J,E,+)
TNT220 - Novell, Inc. mentor (1) Rep 20:50

You searched for the KEYWORD(S): creativity  UN Kresge Business Library
53 entries found, entries 9-16 are: LOCATION CALL #
9 Creativity and conformity, a prob Stacks BF 408 .F77
10 Creativity and innovation Stacks HD 38 .N983 1979
11 Creativity and innovation managem Periodicals HD62.7 .K86
12 Creativity and strategy in mid-si Stacks HD53 .R628
13 Creativity and the individual : s Stacks ST204 .C8 S82
14 Creativity at work; the practical Stacks HD 38 .S588
15 The creativity challenge : manage Stacks HD31 .G48
16 Creativity in business Stacks HD53 .K26

Please type the NUMBER of the item you want to see, OR
' > Go FORWARD A > ANOTHER Search by KEYWORD(S)
' > Go BACKWARD P > PRINT
' > NEW Search + > ADDITIONAL options
Choose one (9-16,F,N,A,P,D,L,J,E,+)
TNT220 - Novell, Inc. mentor (1) Rep 20:50
You searched for the KEYWORD(S): creativity
53 entries found, entries 17-24 are: LOCATION CALL #
17 The creativity infusion : how man Stacks HD53 .G18
18 Creativity in industrial scientific Stacks HF 5001 .A512ab no.1
19 Creativity in packaging: packagin Stacks HF 5001 .A512mb no.4
20 Creativity in services marketing Stacks HD9980.5 .C92
21 Creativity in the R&D laboratory Stacks TL75 .A48
22 Creativity: key to continuing pro Stacks HF 5001 .A512mb no.4
23 Creativity support system for the Stacks WP2900 1992 no.124
24 Creativity week . . Stacks WP5004 .C92

You searched for the KEYWORD(s): creativity
53 entries found, entries 25-32 are:
25 Culture and its consequences for Stacks WP5100 1993 no.239
26 Dansk Designs, Inc. [videorecord: Reserves VIDEO 7.64
28 The entrepreneur : concepts and c Stacks HD615 .S78
29 Entrepreneurship : creativity and Stacks HB615 .S53
30 Entrepreneurship : creativity at Stacks HD615 .B635 1991
31 Entrepreneurship, creativity & or Stacks HB615 .K16
32 Factors affecting managers and ex Stacks WP3215 1996 no.96-02

You searched for the KEYWORD(s): creativity
53 entries found, entries 33-40 are:
33 Flexible thinking : an explanatio Stacks BF449 .J42
34 Generating creativity and Innovat Stacks HD53 .G32
35 Handbook of creativity Stacks BF408 .H23
36 Idea management : how to motivate Stacks HD53 .C58
37 Idea power : techniques & resource Stacks HD53 .V25
38 The IdeaFisher : how to land that Stacks HD53 .P53
39 The ideal problem solver : a guid Stacks BF441 .B82
40 Improving your creativity on the Stacks ED 38 .M85

You searched for the KEYWORD(s): creativity
53 entries found, entries 41-48 are:
41 Innovation and creativity at work Stacks .S .I58
42 Jamming : the art and discipline Stacks HD53 .K17
43 Keys to the future of American bu Stacks HD62.7 .C92 1990
44 Managing innovation : the social Stacks EC110.T4 M27
45 The management of intelligence; a Stacks HD 20.3 .G82
46 Organizing genius : the pursuit o Stacks HD38.2 .T51
47 A plan for the man: a tool to unl Stacks SB 482 .J286 1963
48 Problem solving and creativity in Stacks BF 441 .M22

You searched for the KEYWORD(s): creativity
53 entries found, entries 46-53 are:
46 Organizing genius : the pursuit o Stacks HD38.2 .T51
47 A plan for the man: a tool to unl Stacks SB 482 .J286 1963
48 Problem solving and creativity in Stacks BF 441 .M22
49 Quantum quality : quality improve Stacks HD62.15 .M65
50 Recent developments in applied cr Stacks WP1000 1993 no.93-01
51 Stimulating creativity Stacks BF 408 .S82
52 Systematic approach to advertisin Stacks BF 5823 .B17
53 Work, creativity, and social just Stacks WP5548.8 .J36

You searched for the KEYWORD(s): innovation
351 entries found, entries 1-8 are:
1 1992 and the European Economic Co Reserves VIDEO 7.87
2 Accelerating innovation : improve Stacks TS176 .P31
3 The acceptance of human resource Stacks HP5549.5.C6 K86
4 Administrative innovation : influ Stacks HD58.8 .W85
5 The adoption of an organizational Stacks HD58.8 .D23
6 Advances in the study of entrepre Stacks HB615 .A24
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87 Financial engineering a compel Stacks NG176.7 .M37
88 Financial innovation _______ Stacks NG3881 .F48

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90 Financial innovation and monetary Stacks EG230.3 .F48
91 Financial innovation and monetary Stacks EG540 .F48
92 Financial innovation and monetary Stacks EG8988 .P73
93 Financial innovation and endogeneous Stacks WP1600 1992 no.TB-92
94 Financial innovation and risk sha Stacks MG176.7 .A42
95 Financial innovation and the mana Stacks WP2300 1994 no.95-01
96 Financial innovation and the mana Stacks WP2200 1995 no.5096

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98 Financial innovation, efficiency Stacks MG939 .S75
100 Financial innovations: their imp Stacks HG181 .F488
102 Financing the solar home: unders Stacks HD 7287 .5 .B27
103 Fiscal incentives for investment Stacks HG5993 .F52
104 Flexible working hours: an innov Stacks HD5109.2 .B5 K77

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106 Frederick Taylor: a study in pers Stacks T 55.85 .T38 F13
107 Functional coupling, environmenta Stacks DISS Engel 1978
108 Funds and portfolio management in Stacks KB6530 .F98
109 Generating creativity and innovat Stacks HG53 .G32
110 The geography of innovation Stacks T173.8 .F32
111 The global challenge of innovatio Stacks HD45 .B625
112 Globalisation, networking, and em Stacks HD2341 .G56

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114 Going for growth: technological Stacks HD45 .P26
115 Governments & corporations in a s Stacks HF1411 .O685
116 The handbook of industrial innova Stacks NC79.74 .G23
117 How much better is bigger, faster Stacks WP2000 1995 no.5138
118 Human resource management in inte Stacks HP549.5 .R45 92
119 Idea management: how to motivate Stacks HG53 .C58
120 The impact of German works council Stacks WP5875 1995 no.D-95-

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122 The impact of labor unions on the Stacks HG221 .W48
123 The Impact of scientific and comm Stacks WP5600 1992 no.3378-
124 Implementing innovation: an anno Reference I7164 .C31 134
125 The implications for host-country Stacks WP5600 1995 no.207
126 Improvement of the intraorganizat Stacks WP5300 1973 no.75
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170 The innovation millionaires : how Stacks EF 536 .B98
171 Innovation, managing the developm Stacks ED69 .W4 R82
172 Innovation policies : an internat Stacks KC79 .T4 T58
173 Innovation performance, learning, Stacks HC79 .T4 T35
174 Innovation strategy Stacks HD45 .K52
175 Innovation : the attacker’s advan Stacks HD45 .F76
176 Innovation : the management connne Stacks HD 45 .B97

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178 Inside corporate innovation : str Stacks HD45 .B95
179 Institutions and markets in the d Stacks EF5415 .13 .076 1989
180 An integrative approach to managi Stacks T173 .8 .K15
181 International business and techno Stacks HC79 .T4 T76
182 Interest rate futures : an innova Stacks MG3879 .B62 no. 12
183 Introduction to innovation and te Stacks T174 .3 .C77
184 Is Ford 2000 the right strategy f Stacks WP5300 1996 no.5602

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185 Japanese electronics technology, Stacks HB696 .L3 J3 G82 198
186 Japanese innovation strategy : te Stacks HD70 .J3 B82
187 Japan’s managerial system; tradit Stacks HD 70 .J3 T65
188 Joint venture strategies and corp Stacks HD45 .B48
189 The Journal of product innovation Periodicals
190 Keys to the future of American bu Stacks HD62 .7 .C92 1990
191 The knowledge-creating company : Stacks HD30 .3 .N79
192 The learning imperative : managin Stacks BF5449 .2 .E5 L43

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193 The Liability ware : the impact o Stacks KF1251 .L68
194 Lightning strategies for innovati Stacks HF5415 .153 .G28
195 Making the future work : unlaashi Stacks ED70 .O5 D57
196 Managing chaos and complexity in Stacks JP525 .C74 K47
197 Managing for innovation : leading Stacks HD62 .37 .H93
198 Managing innovation Stacks HD 45 .G29
199 Managing innovation Stacks HD45 .M27
200 Managing innovation : a study of Stacks ED45 .K62

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201 Managing innovation and entrepren Stacks HD45 .K38 1994
202 Managing innovation for growth an Stacks HD 38 .N65
203 Managing innovation : from the ex Stacks ED45 .R98
204 Managing innovation : the social Stacks EC110 .T4 M27
206 Management of advanced manufactur Stacks TS155 .G38
207 Managing organizational innovation Stacks H 8075 .018
208 The management of innovation in h Stacks HD2346 .U5 014

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209 The management of innovation Stacks HD31 .B96
210 Management of technology and inno Stacks HD45 .R23
211 Managing risks and costs through Stacks HD61 .M27
212 Managing technology: competing t Stacks HD45 .B56
213 Managing technological development Stacks HD45 .M275
214 Managing technological innovation Stacks HD45 .D26
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216 Managing technological innovation Stacks T 175 .5 .T97

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217 Managing take-off in fast growth Stacks HD31 .K277
218 Market structure and innovation Stacks HC79 .T4 K15
219 Market segmentation; the basis fo Stacks HF5001 .A512mb no.10
220 Market segmentation; the basis fo Stacks HD58 .8 .U93
221 Mastering the dynamics of innovat Stacks EC110 .S3 M68
222 Mobilizing capital: program inno Stacks EC211 .M74
223 Money and macro policy Stacks HD69 .I7 L62
224 Multinational product strategy: Stacks HD 69 .I7 L62

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226 Need assessment: a key to user-o Stacks EF5115 .153 .H76
227 Negotiating competitiveness: emp Stacks HD8451 .N54
228 New firms in the biotechnology in Stacks HD9999 .B443 C7 M53
229 New technology as organizational Stacks HD45 .N53
230 New technologies and the firm: i Stacks HD45 .N526
231 The New work systems network: a Stacks, Referen HD6971 .N55
232 Notes on modularity in design and Stacks WP2300 1995 no.95-07

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233 Obstacles a l’innovation dans les Stacks HC240 .9 .T4 P583
234 Organization and innovation Stacks HD31 .A696
235 Organisational change and innovat Stacks HD58 .8 .O65
236 Organizational innovation for eff Stacks HF5415 .153 .O68
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238 Organization transitions and inno Stacks HD58 .8 .O62
240 Partnership between small and lar Stacks HD38 .P283

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242 Payment process costs, innovation Stacks WP3500 1995 no.95-2
243 Perpetual innovation: the new wo Stacks HC110 .T4 K18
244 Petroleum progress and profits: a Stacks TP 690 .4 .E59
245 Picking up the pace: the comaucr Stacks T173 .8 .P58
246 Planning for innovation through d Stacks T174 .3 .K37
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Appendix C

Lexis/Nexis Recent Articles
(length: 493 words)

headline: New Reason to do homework on time: National contest honors best computer projects!

dateline: HOUSTON

body:
... may range from book reports and lab write-ups to research projects and multimedia presentations. The only limitation is a child’s creativity.

Copyright 1996 Business Wire, Inc.
Business Wire
August 20, 1996, Tuesday

distribution: Entertainment Editors

length: 1042 words

headline: Theatrix Interactive Ships Highly Anticipated Hollywood High; Second Title In Blockbuster Hollywood Series Features Teen Life

dateline: EMERYVILLE, Calif.

body:
... since its introduction last fall, including the recent garnering of the Software Publishers Association Codie Award for Best Home Creativity Software Program and the NewMedia INVISION Silver Award for Young Adult Title.

Hollywood High’s teen life theme ...

Copyright 1996 Business Wire, Inc.
Business Wire
August 20, 1996, Tuesday

distribution: Lifestyle Editors

length: 810 words

headline: WHO LEADS?: Media study on leading and leadership released by Oregon firm

dateline:

body:
... ascribed to a leader, the most frequently used in the newspapers were: vision, experience, education, accomplishment, action, risk-taker, creativity, trusting/trustworthy, intelligence and popularity. Similar attributes were found in the magazine articles.

One of the most glaring examples of the limited ...

Manhattan developer Edward Minskoff, who rapidly lined up a group of national retailers for Roosevelt Centre in Westbury, is done talking to chain stores — for now, anyway.

Minskoff said he is concentrating on signing some commercial tenants for the site of the former harness-racing track.
"Right now, we’re focusing all of our attention on the office segment of our development," Minskoff said. He said he is talking to three potential tenants, but he declined to name any. "We’re in substantial talks. I’d say we have progressed a long way."

Roosevelt Centre seemed to go up virtually overnight. Its tenants include Incredible Universe, the Home Depot Expo Center, Babies "R" Us, Home Place, Creativity, and several restaurants.

Another major development in Westbury has been slower to take off. But after six years of plans and changed plans, Alan Fortunoff’s $194-million Mall at the Source, next to his landmark Fortunoff specialty store, looks to be taking shape. Most of the skeletal structure is in place, and Fortunoff intends to open the mall, with about 50 stores, sometime next year.

Copyright 1996 PR Newswire Association, Inc.
PR Newswire
August 19, 1996, Monday

SECTION: Financial News

DISTRIBUTION: TO BUSINESS AND EDUCATION EDITORS

LENGTH: 986 words

HEADLINE: Success Magazine’s 3rd Annual The 25 Best Business Schools for Entrepreneurs; Schools That Make Millionaires; Everybody Wants to be Their Own Boss; Learn What They Teach -- September Issue

DATELINE: NEW YORK, Aug. 19

BODY:
In its proprietary 3rd annual listing of "The 25 Best Business Schools for Entrepreneurs," (September issue) SUCCESS scours the nation for the premier educational centers that deliver the skills, the confidence, the creativity, the contacts, and the seed money/venture capital know-how to start your own business, or improve an existing one. The listing, produced in concert with the nation’s foremost academic experts and Pennsylvania-based Madway Business Research Inc., tracks the explosive growth in entrepreneurship programs that is revolutionizing graduate business education in America and the world.

Where We’ve Been, Where We’re Going -- The number of universities that teach entrepreneurship has grown from 16 in 1971 to well over 370 undergraduate and graduate programs in 1993, according to the most recent comprehensive study (Karl Vesper, 1993). Bill Bygrave, director of Babson’s Center for Entrepreneurial Studies says, "There’s no other paradigm in the management sciences about which we’ve learned so much in so little time."

Making Millionaires -- The 25 Best package includes:

-- "Unlimited Genius," an in-depth look inside the classroom of Teresa Amabile, Harvard’s expert on entrepreneurial creativity -- the piece covers her indispensable recipes for (entrepreneurial) creativity and success, as well as failure.
-- The secrets of the smartest MBAs in the world: Profiles of "Top 25" grads who are making millions putting the invaluable lessons of entrepreneurial study into practice.
The secrets of 3 of the world’s top entrepreneurs: Reporting from the front lines of the recent induction to Babson College’s Academy of Distinguished Entrepreneurs: Richard Branson.

The University of Texas at Austin’s Moot Corp Business plan competition: Top MBAs from around the world fight for cash & credibility, and a highly marketable stamp of approval.

Choosing the Best: Survey Criteria and Methodology -- To be eligible for consideration, a school had to offer at least three distinct courses in entrepreneurship in its MBA program. The magazine surveyed 137 graduate business schools across the country. The survey focused on five key areas. (Each key area accounts for a specified percentage of a school’s total score.)

--- Qualifications of faculty -- 25% (qualifications/role faculty plays in supporting student endeavors)
--- Curriculum -- 25% (depth and breadth of entrepreneurship curriculum)
--- Student programs -- 20% (resources and special programs to provide "hands-on" experience)
--- Caliber of students -- 15% (caliber of students attending the school, academic records, etc.)
--- Overall program -- 15% (quality, longevity, resources, and community outreach of the program)

PR Newswire, August 19, 1996

AN ALPHABETICAL LISTING OF SUCCESS MAGAZINE’S
THE 25 BEST BUSINESS SCHOOLS FOR ENTREPRENEURS:
(This survey is a listing, not a ranking.)

University of Arizona, Karl Eller Graduate School of Management
(Tucson, AZ)
Babson College, F.W. Olin Graduate School of Business (Wellesley, MA)
Ball State University, College of Business (Muncie, IN)
Baylor University, Hankamer School of Business (Waco, TX)
Brigham Young University, Marriott School of Management (Provo, UT)
University of California at Los Angeles (UCLA), The Anderson School
(Los Angeles, CA)
Carnegie Mellon University, Graduate School of Industrial Administration
(Pittsburgh, PA)
University of Colorado, The Graduate School of Business Administration
(Boulder, CO)
Cornell University, Johnson Graduate School of Management (Ithaca, NY)
DePaul University, Charles H. Kellstadt Graduate School of Business
(Chicago, IL)
University of Georgia, Terry College of Business (Athens, GA)
Harvard University, Harvard Business School (Boston, MA)
University of Illinois - Chicago, College of Business Administration
(Chicago, IL)
University of Maryland at College Park, The Maryland Business School
(College Park, MD)
University of Nebraska - Lincoln, College of Business Administration
(Lincoln, NE)
New York University, Leonard N. Stern School of Business (New York, NY)
Northwestern University, J.L. Kellogg Graduate School of Management
(Evanston, IL)
University of Pennsylvania, The Wharton School (Philadelphia, PA)
Rensselaer Polytechnic Institute, Lally School of Management & Technology
(Troy, NY)
St. Louis University, School of Business Administration (St. Louis, MO)
University of St. Thomas, Graduate School of Business (Minneapolis, MN)
San Diego State University, College of Business Administration
(San Diego, CA)
University of Southern California, School of Business Administration
(Los Angeles, CA)
University of South Carolina, College of Business Administration
(Columbia, SC)
The University of Texas at Austin, Graduate School of Business
Administration (Austin, TX)

PR Newswire, August 19

Educators Rank Educators -- Which schools offer the best entrepreneurship programs? Here’s how the schools themselves rank their peers (SUCCESS asked all survey respondents to rank their peers):

A RANKING OF THE TOP FIVE BEST BUSINESS SCHOOLS
ACCORDING TO THE SCHOOLS THAT WERE SURVEYED:

1.) Babson College
2.) Wharton/University of Pennsylvania
3.) Harvard University
4.) University of Southern California
5.) UCLA

SOURCE Success Magazine
CONTACT: Stephanie Rabinowitz of Success Magazine, 212-551-9789

LANGUAGE: ENGLISH

LOAD-DATE: August 20, 1996

Chicago Tribune, August 18, 19

as many as 50. Although the crimes that brought them there range from drug charges to sex offenses to attempted murder, Mix says, "I’ve never felt threatened for even a single moment. I’m as comfortable there as I am in my own living room."

At an inmate’s request, Mix will also draw a picture for him, a valued memento that can help a prisoner’s identity, because they are not allowed to get photos of themselves while incarcerated.

Adult inmates in the Gateway program, Mix says, live a life so radically different from most people that it is hard for outsiders to imagine it.

"They share images of being lonely, angry, confused and, occasionally, content," he says. "Spirituality is the first thing to go in the addiction process and the last thing to come back. I try to establish an atmosphere of honesty, consistency and trust."

Mix places his faith in the belief that the art process begins healing. "At its roots, art and creativity are about seeing connections between ourselves and the world we live in," he says, "and you can’t be aware of those connections very long before you’re faced with a spiritual dimension of life. I enjoy having work where the art process is part of the human process."

of human conduct. "Every artist lives and dies in an environment of lies. I am a natural liar for I am an artist and naturally so," he continues. "The personal lives of painters are tragic and inevitable and do not explain the artist. For the artist is his work and no longer human."

"No one ever sees the poet change in the secret chamber of his heart," he adds, suggesting—as he does throughout his writing—that the mechanics of creativity are far too rarefied for understanding by non-practitioners. "Who
will tell me what I ought to have meant by what I said?" he asks with a trifle of indignation, adding on a later page, "Ideas hang around images like shadows."

Lest one get the idea that Francis resented the intrusion of the viewer, the contrary was in fact the case. "The space at the center of these paintings is reserved for you," he pointed out.

Francis' spiritual beliefs were a mixture of Buddhism and superstition, and several journal entries evidence a decidedly dark cast of mind. "I am sitting by my grave . . . I am nailed to the firmament," he ruminates (that second bit being a line lifted from a poem by Percy Bysshe Shelley).

"God is permitted to sin . . . When God gambles, he creates fate," he continues. "The only thing that can be changed by man is his fate through his relationship to God . . . Dreams are stolen from God, therefore they should be kept isolated from the average man . . . It is as dangerous, don't forget, to be overcome by virtue as it is by vice. A frenzy of virtue," he adds in a cautionary tone, "and, perfect chaos is the only perfection."

Francis was something of a tortured romantic, and his depiction of erotic love flipped between evocations of celestial bliss and eternal damnation. "Woe is me for the day that you were not and the hour we shall not be," he brooded. "Woe is me on the hour I was not the home of your heart. Woe is me. Woe is the sleep that has its bottom, woe is the waking that has its top. . . . Black are the bones of men and white the smoke of war."

Those who knew Francis have attested that both his life and his art-making practice were marked by tremendous conflict and struggle. Recalls Nancy Mosher, Francis' personal curator from 1971-89: "Sam didn't want to be bound to the earth, and painting enabled him to live that out."

That Francis was transported into the ether through his work is evident in a journal entry that reads, "Color is a series of harmonies, everywhere in the universe being divine, whole numbers lasting forever, adrift in time . . . And the last words will be those of the stars."
Managing the Company Mind: Firms Try New Ways to Tap Intangible Assets Such as Creativity, Knowledge

Martha M. Hamilton, Washington Post Staff Writer

Business strategists have been arguing for the past few years that in the information age, knowledge is power. Perhaps it was inevitable that it would also become a job title.

Corporate strivers of the 1990s can aim for such jobs as Chief Knowledge Officer (CKO), Chief Technologist, Intellectual Asset Manager, Intangible Asset Appraiser, Chief Learning Officer or Corporate Imagineer.

The new job titles reflect a growing recognition among corporations that their future profitability depends on assets that aren't easily measured -- including creativity, flexibility and the speed with which they can share new ideas and information. In a literal sense, modern corporations are what they know.

This new reality is pushing companies to try to evaluate their intellectual assets and manage them efficiently. And those efforts, in turn, have spawned a debate in the regulatory and accounting community about whether such resources can be and should be reflected in corporate reports.

There's no cut-and-dried job description for CKOs or jobs with similar titles. But one of their main tasks is to look for ways that companies can share knowledge. For instance, a CKO might set up informal networks designed to get information from the sales staff -- which may glean what competitors are doing -- to other parts of the company.

In boardrooms and other corporate forums, CKOs also make the case for spending on knowledge, and try to ensure that a company appreciates the value of its intellectual assets.

"The growing sense among executives is that the only thing sustainable is what they know and how they . . . utilize it and how [they] can learn something new," said Larry Pruzak, a principal in the Center for Business Innovation, the research and development arm of the corporate consulting firm Ernst & Young. "You can get a hearing in any boardroom in America" on the subject, he said.

Accounting for these knowledge assets is "a critically important issue that has not gotten as much attention in the past as it needs to," said Steven M.H. Wallman, a commissioner with the Securities and Exchange Commission who hosted a conference at the SEC in April on how to account for and report on intangible assets.

A Knowledge-Based Economy

"We're very much moving into a knowledge-based economy, and the proper measuring and accounting of assets that create wealth in a knowledge-based economy is critical," he said. "It's the whole underlying foundation of our
"economy going forward."

So what do the people who are in charge of managing a company’s knowledge do? While some of it involves "blue sky," or thinking grand thoughts, it’s more about nitty-gritty attention to detail, according to Mark Weiser, chief technologist at Xerox Corp.’s Palo Alto Research Center. When he was named to that post earlier this month, the company said his mission was "managing the research center’s mission of inventing the future and connecting it to Xerox."

In practical terms, the job often means connecting the technicians’ sense of what’s possible technologically with "the huge amount of knowledge in marketing and sales organizations about what’s possible in terms of business and people," Weiser said. "Generally, those two groups lead completely different lives and speak completely different languages."

Innovation is really about making person-to-person connections, rather than a "technological fix," he said. "The informal communities are the ones that really make an organization work."

As organizations grow larger and global, keeping and creating those communities may become more difficult. In one attempt to overcome those difficulties, Xerox is experimenting with lightweight video "that we keep on all the time," he said. "It’s not video-conferencing, but video hanging-out. It’s kind of like sharing an office or sharing a coffee pot with someone, even though you may be scattered in different sites."

Hewlett-Packard Co. has created a "Work Innovation Network" to help transmit knowledge throughout the company. Groups of employees from different divisions around the globe meet face to face periodically to discuss what works and what doesn’t. The topics change from meeting to meeting, depending on the challenges that the company faces.

"We use both a business gauge and a personal-pain gauge to measure what those are," said Chris Casement, one of the managers of the network. "We take what we hear in the lunchroom and what we hear at the water cooler . . . and try to put that into a business context."

What they are hearing about now is the difficulty created by different demand cycles for products around the world, Casement said. "How does a product division meet the demand for worldwide markets," he said, "when a certain market in one part of the world might be six months ahead of a developing market? How do you balance that?"

Intangible Assets

One of the auditors in the knowledge game is Sam Khoury, an "intangible asset appraiser" at Dow Chemical Co. "What I do is to put a dollar value on technology," he said.

The Washington Post, August 18, 1996

That’s not as simple as it sounds. In the past, the value of the chemical company’s patents and research and development efforts typically wasn’t defined -- unless a purchase offer came along, Khoury said. Then bidding would begin, usually in an ad hoc fashion, based on prices that were picked out of the air, he said. In the meantime, it wasn’t clear to the company what the value of its assets was, and whether these assets, including research and development, were being used efficiently.

Under the new system, Dow tries to arrive at a fair market value for technology or patents before it gets any offers for them. The company created a
method to assess technology by asking 50 to 60 questions about its competitive value, such as whether there are other similar technologies that might reduce its market value.

Khoury said he also asks another set of questions, focusing on a technology's utility to Dow or to a prospective buyer. For example, he'll query whether licensing or selling the technology makes more sense, or whether to barter it to another company for technology that Dow needs.

When a potential buyer comes in, Dow shares its market evaluation with the would-be purchaser, and it becomes the basis for starting talks, he said. Or Dow may decide, based on its valuation, to pursue some other use of the asset.

"Sometimes we say, it's better to keep it inside," he said.

This discipline has helped the company better focus its research and development efforts, he said. "When you're talking about big companies like Dow that are spending $600 million on research, having researchers focus their time on the right targets" is critical, he said.

"It becomes a very strong and focused organization," Khoury said. "What we are finding out is that every researcher in industry would like to see his or her research being used by the company."

CKOs also worry about a range of other corporate intangible assets — such things as human capital, intellectual capital, trademarks, reputation and goodwill, brand names and franchises. Here, too, the accounting problems are tricky.

One company, Skandia Insurance Co. of Sweden, has been publishing a supplement to its annual report since 1994 that attempts to describe the company's intellectual capital to investors.

Untangling the Terms

The Skandia report is dense reading, including its glossary with definitions of such terms as human capital ("the competence and capabilities of the employees"), business processes ("term describing various related activities that create value which customers are cognizant of and willing to pay for") and Empowerment Index. ("From a recurring SIFO [the Swedish Institute of Public Opinion Research] survey, an index is created to measure employee motivation, support in the organization, sensitivity to quality demands, matching of responsibility and authority and competence. The scale is from 0 to 1,000.")

Some analysts argue that these elaborate accounting exercises are a waste of time. The best valuation of technology comes through the market — not from a bunch of bean counters. Microsoft Corp. is highly valuable not because of its measurable assets, but because of its knowledge base — the market power represented by the collection of smart, hard-driving employees the company has assembled, they say.

But whether accounting standards change or not, it appears likely that companies themselves will continue to try to develop a better sense of their own intangible assets and how to put them to work.

Patrick Mohr, manager of advance solutions teams at Steelcase Inc., is part of the office furniture company's attempt to use corporate knowledge to sell products that it once would have set in a showroom and expected to sell themselves. "What we'll do is to go out and work with customers and dive very
deep with them into their organizational structure," he said.

The company will ask questions about how business processes have changed and how people will work in the changed environment, he said. For instance, in the case of large manufacturing company that was moving away from a strict hierarchical structure to more decentralized decision-making, Steelcase was part of a team that recommended moving out of a 28-floor tower in which management was isolated on the top floors.

The company moved into a three-story building that was "long and linear with long views, with senior management sprinkled throughout the building," Mohr said. The change made the company more flexible and allowed it to move workers around faster to deal with changing situations, he said.

In the past, Steelcase would have extolled the virtues of its products -- pointing out the five ways in which a chair adjusts, or its frame made of tubular steel, he said. Now "we're leading with our knowledge," Mohr said. That might include talking to a company that wants to save money on real estate about how to get the most productive use out of a smaller site, for instance, he said.

The advanced solution teams developed as one way to increase corporate knowledge of customer needs and the speed with which that information is communicated. Begun as a grass-roots effort by volunteers, the effort has the corporate imprimatur and has grown to a network of 30 teams with 300 members.

"The world of business is realizing that ultimately, what matters is the quality of the people in the organization, and how they treat their customers and how creative they are in coming up with new products and new services," said Alan Webber, a founding editor of the Boston-based business magazine Fast Company.

In the wake of World War II, business and business schools treated business as a science, he said. "Today, I think there is a part of the rigor that perseveres, but there is a new appreciation for the art of business," he said. "The intangible part of it is the magic and the art."

The new job titles may or may not remain, said Webber, whose magazine runs a standing feature called "Job Titles We'd Like to Have."

What will survive, he said, is "the fundamental recognition that you need some people in the organization who are responsible for capturing what the organization knows and leveraging it and spreading it -- that's going to stay with us."


LANGUAGE: ENGLISH

LOAD-DATE: August 18, 1996
... old skin ... still clinging to our ankles. That I and all that I love are inseparable forever; and that I deeply love courage and creativity and the boldness to try something new..." Trusting in the Future HOPE IS THE belief that the future you imagine can become reality, according to the ...

SIGMUND KOCH, 79, WHO WROTE IMPORTANT HISTORY OF PSYCHOLOGY

Sigmund Koch, a psychologist and philosopher who wrote and edited a landmark six-volume history of psychology before turning his attention to the processes involved in artistic creativity, died Saturday in a nursing home. He was 79.

Mr. Koch, of Wellesley, Mass., was a professor at Boston University, where he compiled the BU Aesthetics Research Archive, a unique collection of videotapes on which novelist Saul Bellow, playwright Arthur Miller and other artists discussed their understanding of the creative process.

The New York City native earned a master's degree at the University of Iowa and a doctorate at Duke University.

As a young man, he aspired to be a poet. One of his closest friends in college was poet Delmore Schwartz.
August 14, 1996, Wednesday

SECTION: ECONOMICS; Pg. 6

LENGTH: 3000 words

HEADLINE: Young, Restless and Inventive

BYLINE: Judy S. Itzkovich

HIGHLIGHT:
Some of the world's most promising entrepreneurs showed up in Jerusalem last week

BODY:
Coming into this world a few generations after Thomas Edison, Gugliemo Marconi or Alexander Graham Bell may be an inventor's nightmare, but that doesn't mean humanity has become short of people obsessed with entrepreneurial creativity. The Jerusalem Post, August 14, 1996

In fact, those heroes might have felt at home last week in the Jerusalem Theater, where a multinational crowd of adolescent business pioneers gathered for the Seventh European Young Enterprise Company of the Year Competition.

The road to one's first million dollars may begin with a piece of plastic, shaped like a figure-eight, that holds pairs of socks together in the washing machine and drier or on the clothesline. If it doesn't make them rich, developing, manufacturing and marketing this simple but useful product at least taught a group of Danish teens valuable lessons about the world of business. It also gave the event's high powered sponsors -- Bezeq, Tadiran, Telrad and Pelephone -- and a host of dignitaries from three continents sufficient reason to bask in those youngsters company.

The 16- and 17-year-olds from Denmark won first prize among the event's 17 delegations, before the Israeli group's "Flexigon" (Gemishushon in Hebrew) -- an innocent-looking, flat hexagon made of paper that, when manipulated in various ways, discloses six different faces. Headed by 16-year-old company chief executive officer Michal Weiss, the Israelis aimed their attractive product at big organizations and enterprises, such as Kupat Holim Clalit and Bank Leumi, who have purchased tens of thousands of the Flexigons to hand out free to customers and promote themselves. The Jerusalem Post, August

Young Enterprise Europe was established in 1991 as an association of national organizations united by the common purpose of educating young people about business through the real-world experiences of running their own companies with advice from volunteers from the business community. In Israel, the local organization was initiated in 1994 by Yona Fogel, head of marketing and strategic development at Bank Leumi, and is based at Jerusalem's Van Leer Institute.

Thousands of Israeli high school pupils who devised services or products and established mini-companies to produce and market them competed for the right to run the the international competition; the teenagers from the Rishonim High School in Herzliya were selected as the Israeli delegation.

THE IDEA of the competition is not to invent something that didn't exist before -- I purchased plastic sock holders (albeit single circles holding two socks together rather than in the shape of an 8) in a Geula-quarter hardware store not far back. Instead, the young entrepreneurs were charged with thinking
up a useful idea and developing it through the marketing stages.

Showing a bit of a profit would give them extra points as well.

Among the other offerings were wind chimes made from recycled materials (Britain), table lamps (Ireland), pocket calendars (Estonia), wooden shelves to hold bottles of spices (Belgium), natural rope jewelry (Hungary), office gifts and medals (Holland), greeting cards (Latvia), chicken-shaped dolls (Moldova), display cases (Malta), fire alarms (Sweden) and an emergency computer-repair service (Germany). The Eastern European delegations, who are not yet official members of Young Enterprise Europe, competed as guests, and Poland was chosen number-one guest delegation for its decorated baskets. The Eastern European teenagers impressed Israelis with their keen awareness of products that would appeal to the free market.

Each delegation has, since setting up their businesses several months ago, received expert advise from local businesspeople -- but the main ideas and final decisions were their own.

The 12 teenage girls who formed the British delegation and were driven by a spirit of environmental awareness tied for third place. Their company, Milieu, which is headed by Rachel Brown, made a profit of some 239 British pounds from their wind chimes, which they created from scrap material. They donated most of the profits to charity, and divided the rest among themselves. "Our shareholders made a profit of 20 percent," said Brown with pride.

The German delegation, also in third place, established the Computer Klinik computer services. The four teenage boys rushed to customers' homes even on nights and weekends to fix broken PCs. "We are customer oriented," said the director of the company, which is only six months old. "Now it's a part-time job for us, but it looks like the demand is great and we'll be establishing a real business when we finish school. Given the high unemployment rate of young people in Europe, our example of initiative should be taken by others," he said.

The Israeli group, whose company is called the Eighth G, worked afternoons, nights and weekends to develop their Flexigon.

Producing the unusual paper game was harder than they thought. At first, they were told that developing a machine that would print, cut and fold the shiny paper into Flexigons would take two years to build and an investment of $500,000. But they managed to find a much cheaper way and raised money by selling office supplies, cakes and cotton candy. The bank and the health fund at first were taken aback by the brash youngsters who offered them their product. But they quickly realized that the hexagons, whose faces are not so easy to reveal, would be a hit among adults and children alike. Weiss' company donated Flexigons to pediatric wards in hospitals. "The young patients loved it," she said.
BYLINE:  By KAREN FREEMAN

BODY:
Sigmund Koch, a psychologist and philosopher who put together a widely recognized multivolume work assessing the state of psychology at mid-century, and then turned from those mainstream theories to espouse a less reductionist and more humanistic approach, died on Saturday in a nursing home in Brookline, Mass. He was 79 and lived in nearby Wellesley, Mass. The New York Times, August 14, 1996

Dr. Koch, a University Professor at Boston University, spent much of his career using brisk analyses and a biting wit to critique those who sought insight into the human condition by, as he described it, watching rats negotiate mazes -- the behaviorists -- even though he began his psychology research as one of their number.

Dr. Daniel N. Robinson, chairman of the psychology department at Georgetown University, described Dr. Koch's change in direction this way: "As he inhaled the toxins of a simplistic psychology, he exhaled some of the finest criticism that the discipline would produce."

The latter part of Dr. Koch's career was devoted to building bridges between psychology and the humanities, seeking what he called a "deeper human context." He built an archive of videotaped interviews in which he spent hours with artists from various fields, seeking to understand the creative impulse. His subjects included the novelists Saul Bellow and Toni Morrison, the playwrights Edward Albee and Arthur Miller, and composers, choreographers and performers. But it was perhaps his critical analyses that brought Dr. Koch the most attention. The New York Times, August 14, 1996

"There was nothing dry about Koch," said Dr. Frank Kessel, a program director at the Social Science Research Council and a longtime friend. "His use of the language was extraordinary. The mainstream didn't exactly find Koch endearing because he was so sharply critical in such a passionate way. It's ironic because he edited the volumes that encapsulated the field."

As a teen-ager, Sigmund Koch hoped to be a writer, perhaps a poet, but he put those ambitions aside to pursue a scientific career, studying philosophy and psychology at New York University, and receiving a master's degree from the University of Iowa in 1939 and a Ph.D. from Duke University in 1942. The New York Times, August 14, 1996

While he was teaching at Duke in 1952, the American Psychological Association asked him to compile a work that would be, in effect, a status report on the field. As the editor and project director, he published the six-volume "Psychology: A Study of a Science" (McGraw-Hill) from 1959 to 1963, and also contributed to it.

Even as he worked on the project, however, Dr. Koch was yearning to move psychology closer to the humanities. He said later that the study, known worldwide, gave him the credentials he needed to challenge accepted approaches in the field and to try new directions. The New York Times, August 14, 1996

"Could I have allowed my thinking to become quite out of step with that augustly sponsored and glittering enterprise?" he asked in a speech to the psychological association in 1977.

He wound up as part of the world of artists and writers when he served as director of the Program in the Humanities and the Arts for the Ford Foundation from 1964 to 1967. That whetted his appetite for understanding the urge to
He compiled his film archive of writers and artists from 1983 to 1988 at Boston University. In 1992 he said that in the 17 8-to-10-hour videotape productions that resulted, he found that "creativity had common characteristics across the different fields.

With all the subjects, Dr. Koch said, "the self disappears" in the act of creating art. He said that everyone was capable of reaching such heightened mental states but that "few have learned to husband them for creative purposes, and some do not even note the difference between this condition and their more usual goal-oriented daily striving."

The New York Times, Au

While he sought less rigid avenues for psychological research, he was skeptical of approaches he considered simplistic, and he became a caustic public critic of the encounter movement popular in the 1960's and 1970's. He was always suspicious of "some idea that there would be some kind of trendy theory that would take account of everything in the universe," Dr. Robinson said.

Dr. Koch is survived by a son, John, of Cambridge, Mass.; a daughter, Katherine, of Highland Park, N.J., and two grandchildren.

GRAPHIC: Photo: Sigmund Koch

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HEADLINE: Inventure Place And BF Goodrich Announce Winners In Collegiate Inventors Competition

DATELINE: AKRON, Ohio, Aug. 12

BODY:

Inventure Place/National Inventors Hall of Fame and The BFGoodrich Company (NYSE: GR) announced today the winners of the sixth annual BFGoodrich Collegiate Inventors Program. The competition selects the best inventions submitted by graduate and undergraduate students in universities and colleges across the United States.

Winning students were from Dartmouth College, Illinois Institute of Technology, Oregon State University, University of California at Riverside, Wayne State University School of Medicine and Yale University.

They will receive their awards on September 20 in Akron, Ohio, as part of a program highlighting induction ceremonies for the National Inventors Hall of Fame. Since the competition began in 1990, 25 students have won awards. Winners in the "All-Collegiate Category" will receive a cash award of $5,000, and their advisors will receive $2,500. Winners in the
"Undergraduate Category" will receive $1,000, and advisors will receive $500.

Those entering this year’s competition were required to be full-time students and submit their inventions by June 4, 1996. Entries were received from 41 U.S. colleges and universities. Following are the winners and their inventions:

**ALL-COLLEGIATE CATEGORY**

Jonathan S. Hott, Wayne State University School of Medicine. "A Skeletal Muscle-Specific Protein for the Treatment of Focal Muscle spasm." This invention is a new drug for the treatment of muscle-spasm disorders and offers a safer, more permanent alternative to existing drug therapy. Advisor: Richard J. Youle, Scientific Consultant, George Washington University, and Chief, Biochemistry Section, National Institutes of Health.

Eric S. Gilbert, University of California, Riverside. "Development of a PCB Bioremediation Process Based on Chemicals Contained in Spearmint." This invention is a low-cost technology for environmental clean-up of PCB-contaminated soil. Advisor: David E. Crowley, Assistant Professor, Department of Soil and Environmental Sciences.

Peter S. Langner, Oregon State University. "Punch and Die Raised Figure Embossing Assembly." This specialized printer enables blind people to use a personal computer to print out their work in high-resolution, raised graphics and Braille. Advisor: John A. Gardner, Professor, Department of Physics.

**UNDERGRADUATE CATEGORY**

Megan A. Crosby, Angelos J. Dassios, J. Andrew Culp, John G. Wilde, Dartmouth College. "The TredChair." This invention is a portable, collapsible chair that allows a single emergency medical technician to transport a medical patient down the stairs of a multi-story residential building or over hilly terrain to a waiting ambulance. Advisor: John P. Collier, Professor, Thayer School of Engineering.

Jason L. Annes, Nathan Ballou, Ryan Ritter, Illinois Institute of Technology. "Ozone Generator for Reduced Auto Emissions." This invention injects ozone into the intake of an automobile engine using an ultra-lean air/fuel mixture, resulting in improved fuel economy and a decrease in harmful emissions of carbon monoxide, nitrous oxides and hydrocarbons. Advisor: Francisco Ruiz, Associate Professor, Department of Mechanical, Materials and Aerospace Engineering.

Gregg E. Favalora, Yale University. "Multi Planar Autostereoscopic Imaging System." This invention provides non-holographic, three-dimensional images which can be displayed or viewed without the use of goggles or other viewing devices. Advisor: Peter J. Kindlmann, Professor Adjunct, Department of Electrical Engineering.

**HONORABLE MENTION**

Michael A. Daley, Chris Mangun, University of Illinois at Urbana-Champaign. "Nanoporous Composite Fiber Assemblies." An effective, low-cost method for absorbing pollutants from industrial waste streams and the environment. Advisor: James Economy, Professor and Head, Department of Materials Science and Engineering.

Jun Zhao, The Ohio State University. "A multichannel Fourier Transform Raman Spectrometer." An improved Raman spectrometer, providing an instrument with more reliability, sensitivity and better resolution than others currently available. Advisor: Richard L. McCreery, Professor, Department of Chemistry.

Stephen L. Canfield, Virginia Polytechnic Institute and State University. "Carpal Robotic Wrist." An improved wrist for robotic equipment with the ability to lift heavy objects. Advisor: Charles F. Reinholdt, Professor,