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# Designing an "Information-Experience" Using Creativity Science Theory and Tools

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Designing an “Information-Experience” Using Creativity Science Theory & Tools  
By

Stephanie Belhomme

An Abstract of a Project  
In Creative Studies

Submitted in Partial Fulfillment  
of the Requirements  
for the Degree of

Master of Science

May 2012

Buffalo State College  
State University of New York  
Department of Creative Studies

## ABSTRACT OF PROJECT

### *Designing an “Information-Experience” Using Creativity Science Theory & Tools*

This project was to create an “information-experience” as encapsulated by a technological/digital audio-visual tool. From the review of observations, outcomes, and learning that has stemmed from this creation process (including: conceptual and personal factors motivating and fueling this project forward; as well as several noted “unspoken elements of creative process;”) it is deduced that when well managed and directed (in even the smallest ways) “unspoken creative process elements” have profound impacts on both how well our “physiology of creativity” functions, but also in terms of how well foundational creative thinking and behavioral prerequisites (energy, motivation, imagination, and ownership) are leveraged.

The product: 1) introduces the user to one component of the CPS (Creative Problem Solving) Facilitation Process - Exploring the Challenge; 2) features a content specific component which prompts exploration of the many correlations between societal, organizational / community, human physiological / behavioral data, and the direct relationships of these to creative/productive capacities and capabilities; while also 3) establishing an overview and resources to delve further into experiences or information concerning the domain of Creativity Science, Innovation, Change Leadership, or wellness/health-driving productivity factors, behaviors, and tools.

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Date

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Dates of Approval:

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Gerard J. Puccio, PhD.  
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## DEDICATION:

**In honor of** my family and our ancestors:

My brother Denise Maglorie Yacinthe who at his best has always strongly modeled many Creativity Science principles (though untrained in them) and thereby unknowingly brought lots of light and joy to our family. Thank you for being the easy-open-comfortable soul, and my tech-gadget loving, futurist thinking, idea- debating sounding board comrade.

The line of women who came before me, who from some of human history's darkest pages, created me out of the brightness of their own willing motivation, ownership, and imagination. Their hidden stories have imbued me with the same fiery willingness and fear-conquering faithfulness, to commit to creating goodness within and beyond any and every circumstance.

Michelcé Michel, maternal great-grandmother

Rosemela Michel, maternal grandmother.

Denise Laurore Yacinthe, my mother.

Lunelle Carmel Belhomme, my sister.

As such regardless of passed adversities, or those yet to come, by these legacies; the mastery of these skills; and the founding of a creative change leadership career; the willingness is supported to personalize a professional path that un-mistakenly prioritizes, illuminates, activates, and catalyzes positive creative/productive potentials. This gift of devotion to creating: a life's work of love; cultivating a world with actions and ideas that are compassionately empowering, sustaining, and sustainable; and an unleashed, full expression of a presence that liberates; carries forward beautifully this deliberatized training and its enriching results! So, thank you International Center for Studies in Creativity and Buffalo State College Diversity Fellowship for the opportunity to flourish from this mind-with-heart-ful discipline of creative discipline!

**In memorium of:** a lifetime of too many creative forces prematurely extinguished (Mary Murdock, Anne Korhummel, Rodman Van Brocklyn, Meme Kidd, Leonard Kidd; to name a few of the exceptional teachers, neighbors, & friends, among many) overwhelmed by the systemically destructive challenges of preventable or reversible disease traumas (sudden, terminal, and chronic) and their impoverishing effects.

**In appreciation of:** all the cherished guides and mentors along my own transformational journey towards restored health, wellness management, and the wholeness supporting work of hearted-centered service. Deepest gratitude most especially to a pair of pivotal facilitators in addition to 3 others whose generous hospitality, inspired-action, supreme skillfulness, and timeless wisdom have forever changed my world for the better: Madame et Monsieur Toussaint, Sagine Nichols, Dr. Alex Ky-Miyasaka, and Ms. Virginia Harper.

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## **Section I: Project Background**

### **Introduction**

To best grasp what this product is, why it was important to produce, who might benefit from engaging it, how this product is relevant to the specific domain of Creative Studies, and what and/or how other disciplines can gain from this work, some major conceptual influences guiding the inspiration and formation of this product must be explicitly laid out. Additionally some personal experiences which sparked, motivated, and carried forward, this initiative will also be explained to paint a clearer context of how and why this product came to be.

### **Conceptual & Experiential Background**

Firstly let's grasp the meaning of what I have termed an "information-experience." To begin defining this term we will briefly focus our awareness on the phenomena of *the experience* as both a dynamic economic market-force and also as a potentially crucial feature in training and education programs. Following this, we'll start with an understanding of the subtle yet significant differences between *data* versus *information* versus *knowledge*, as used here. Then the universally accessible experience of *human creativity, creative behavior*, and their relationship to *Change Leadership* will be concisely touched upon. Lastly, these concepts and their relationship to each other will be grounded in the real life experiences that have yielded the concrete expression of the product generated through this master's project work.

### **Common Competitive Ground: Market Economics and Training/Education Systems**

Either as a differentiating competitive market advantage, or as the definitive characteristic of measurable and lasting learning, “the experience” is a critical phenomenon shaping the success of endeavors within these two spheres of human activity. Lifelong fascinations with and pursuits in entrepreneurship, business arts and sciences, visual arts, apparel design and management studies, sparked a question within me that wondered, how does design (thereby encompassing non-tangible goods and services, including communication and culture) become a valued economic commodity? Insights gathered from researching this curiosity throughout the completion of my Bachelor’s Degree honed an observation of the profound depth and breadth of “experiences” as design. These insights shaped a prediction that experiences were fast becoming, and may likely become the dominate-potent economic currency of our future. Through my studies and many first hand professional experiences I could see that as product developers and manufactures continue to seek ways to further leverage and differentiate their offerings from those of their competitors via specialized niche markets, those who gained any edge would do so by “the experience” (of their product) they could offer their customers. This was most especially poignant in instances where the features and benefits between one product and a competitor’s were negligible or non-existent. Moreover, for the obvious reasons of being service-oriented, I also felt that service based businesses and industries might be best positioned to benefit from this newly developing market advantage of creating and leveraging “experience offerings.” As a result, as our much touted contemporary knowledge-economy (a.k.a. information or digital economy) gains strength and maturity, the historic driving forces of our economy which encouraged and thrived on conspicuous-consumption-consumerism or unquestioned-rank-and-file

authoritarian type group dynamics will be vigorously re-visioned and revised. It is striking to note how recent and current publications continue to reinforce these findings (for examples see several of the featured articles within: Fast Company December 2011/January 2012, The Harvard Business Review December 2011, Strategy & Business Winter 2011, and the Wall Street Journal October 24, 2011).

In terms of training and education, as I moved through the Creative Studies program and began integrating and assimilating the foundational principles of this discipline, the pivotal importance of respecting “the experience” was once again emphasized. From understanding learning in both adults and children as creative processes; to comprehending how creativity can be assessed, the most effective methods and resources for doing so, and what they measure; to grasping facilitation session design and delivery using the CPS (Creative Problem Solving) technique; to taking in and developing tools that successfully train/teach Creativity Science or other content to others; or in coming to appreciate the contemporary trends and issues in Creativity Science research; each of these explained, reinforced, modeled, and established, the significance of experientially engaging, appropriate activity in shaping meaningful (i.e. useful) information and thereby lasting/impactful knowledge (i.e. action, or applying ones skills). Hence more than ever, as reflected by our present day psycho-socio-economic political challenges faced across all disciplines and industries; experiential mechanisms and methods of transferring knowledge relative to learning or in relationship to supplying value in commercial contexts are essential to shape successfully sustainable outcomes across the board.

### **Data, Information, Knowledge and Creative Experience**

*Validated and duplicable: facts, measures and figures, statistics, observations, features, characteristics, constitute data.* Data is shaped into information as it is organized and associations are made in ways that lend meaning (to a person, a group, or towards a particular goal). In contemporary cultures that are science based the organizing of data and the relationships that arise from it typically occur through various ways of classifying data, categorizing it, and ordering it, according to patterns uncovered as it is being collected or reviewed. So for example, if I say the word carrot, what might be some of the associations to arise in your mind about a carrot? To name a few, perhaps you noted that it is: edible, a vegetable, a root, orange and sometimes yellow or purplish in color with heirloom varieties, is approximately 12 inches in length, has ample stores of beta carotene and carbohydrates, etc. All of this (and more) is data about a carrot, including its name.

*Information, the usefulness of data, as mentioned above arises from the associations a particular context offers this data.* Mendelsohn set forth in 1976 that: “The greater the attentional capacity, the more likely the combinatorial leap which is generally described as the hallmark of creativity;” meaning that the perception of a creative idea begins first with the ability to hold simultaneously in one’s awareness many elements to be combined (as cited in Martindale, 1999, p.139). A nutritionist may value that a carrot is ample in beta carotene to assist patients with deficiencies in this nutrient. A gardener or farmer’s attention may be captured by the fact that it is a 12 inch length root useful for strategic crop planning and soil management purposes. A bioengineer seeking alternative plant based fuel sources may be more interested in its fiber and carbohydrate content, or its turnover time from seed to harvest. In this way a wide array of data details and the

associations that arise through the lens of a particular intent or expertise guides what gets noticed and how information is formed and used. This brings us to the question: so what then is knowledge, when or how do we arrive at it?

I define *knowledge* as actionable information, *meaning information that inspires or unbinds and thereby catalyzes deliberate action(s)*. Grounded in action, it implies using a skill or developing skillfulness of some kind. As a sidebar, in my opinion, wisdom develops overtime through the experiences of collecting knowledge. In using knowledge \_ hence taking informed actions \_ processes, systems, methods, skills, and skillfulness, are created. This *creative action* is the bedrock of opportunities for improvement, opportunities for effective progress, opportunities to spark and navigate adaptive or dramatic change, as well as opportunities to learn. This is critical to understand because though data and information in the 21<sup>st</sup> century are more easily transmittable than ever before, catalyzing and propelling positive, constructive, creative, knowledge in people is a deliberate process. Our availability to information does not directly correlate to our ability to knowledgeably and deliberately activate and apply that information. Kanter (1988), a researcher points out that innovation producing organizations have “ ‘more complex structures that link people in multiple ways and encourage them to do what needs to be done within strategically guided limits, rather than confining themselves to the letter of their job ( Williams and Tang, 1999, p. 383).’ ” Furthermore, as a result of removing divisive barriers between organizational levels, “networking between employees increases and creative ideas are explored more seriously...the removal of barriers means that all employees have an opportunity to contribute and experiment with new ideas (Williams and Tang, 1999, p. 387).” Thus readily available and accurate



information, coupled with the act of a willingness to offer and communicate it, is a necessary primer for potential creative actions.

Subsequently, how well we deliberately pay attention to, synthesize, share, and leverage the various forms and quantities of data and information available to us determines how constructive, positive, and effective (i.e. how creative) our actions can be on an individual level and collectively. Every initiated action is preceded by sources of data and information, both from the external world and our internal environments. So, everything from noticing data that allows us to compile information (shape meaning), to sharing/transmitting information in ways that creates knowledge (actionable information), to transferring gained knowledge (any of the approaches, systems, methods, or skills, formed by inspired actions), to navigating and guiding changes in effectiveness (including any new learning, adaptive improvements, or innovating), these all rest on the creative experience.

### **The Human Creative Experience, Creative Behavior, and Change Leadership**

The *human creative experience* is a universally accessible experience. It is an experience that can be duplicated and repeated. It is a customizable experience useful within specific contexts, yet it is flexible enough to remain transferable across many, many domains and disciplines. It has many aspects that can and have been measured and validated. “Creativity is sometimes treated as an all-or-none entity – one is either creative or not – but many investigators [such as Amabile, Butcher, Cattell, Cropley, Dorval, Gruber, Isaksen, Lubart, Sternberg, Terrell, Treffinger, and others,] have expressed a different view... making the assumption that creativity can be expressed by nearly anyone, although not necessarily in the same way or to the same degree

(Nickerson, 1999, p. 399).” Most interestingly, human creative potential, capacity, and capability, encompasses a collection of *deliberate behaviors and approaches* for creating effectiveness, and constructively significant outcomes, in all realms of endeavor. These deliberate behaviors and approaches have consistently been shown to have positively powerful impacts upon the birth of *creative products/services, creative climates/environments* (press), *creative operations/systems* (processes), and the degree to which *individuals and groups* engage and *express their creativity* (people). Those who have well learned and integrated ways to best harness their attention; encourage effective information generation, transmission, and management; support and spark knowledge-sharing among those they work with or for; are recognized as those who facilitate the development of what have been identified as the 4 P’s: creative products/services, creative climates/environments (press), creative operations/systems (processes), and creative teams (people). Due to the highly positive influence of these creators’ contributions to the goals or groups they serve; their human-centered approaches to visioning, focusing a mission, role modeling, styles of guiding/directing or teaching/mentoring, decision making, as well as developing, supporting, and managing strategies; their common characteristics and methods have been well studied and documented. Whether such persons spur adaptive creativity or innovative creativity, they are considered *Change Leaders* because they embody validated principles of creative behavior, creative approach, and creative leadership. As such it can be concluded that the universal experience of human creativity, when well supported and engaged (or led) deliberately, can’t help but to positively guide change; be it change that must be responded to from external sources or that has been initiated from within.

All of these ideas are now a part of my professional and personal repertoire in positively/constructively engaging people in whatever tasks lay before us, as well as in responding to or initiating creative acts and opportunities. Through data experientially presented and demonstrated to me in this training program, this holistic knowledge of navigating and leveraging human nature for the altruistic benefit of our goals and those who support our goals was rooted. The tools and resources used to transfer this knowledge demanded forging a new paradigm. My professional and personal paradigm of continuously practiced/applied creativity became the first of several new paradigms resulting from my participation and completion of the Master of Science program in Creative Studies at the International Center for Studies in Creativity.

### **Personal Experience**

Requiring more than my studious mental energy to assimilate and transform into information, this program encompassing human capacity, capability, and potential, touched upon the cognitive science and sociology of: awareness, perception, cognition/thinking, affect/emotion, learning/training/teaching, relations and interactions, group dynamics, facilitation, facilitative leadership, human factors influencing and effecting change, the contrasting elements driving proactively anticipated and guided change versus reactively managed change, and so much more. What follows is a truncated timeline of experiences that had sensitized and shaped my awareness of macro-level and micro-level ramifications of human creativity on health and wellness issues. Many observed societal-scaled, group-scaled, organizational-scaled, and systems-scaled productivity hindrances or productivity assistors seemed to reinforce person-scaled challenges. This made the influence of health and wellness factors on creativity factors

seem very apparent and pervasive. The marriage of these two growing streams of knowledge exposed the interrelated challenges of: data awareness; information transmission; skill/knowledge acquisition; interpersonal relations and intrapersonal perception; or the synergistic effect of all of these on creative behaviors, creative environments, and innovativeness. These experiences began defining for me what the terms health and wellness, relative to creativity means within the United States at large; what they mean within our country's organizations, institutions, professional and societal productive systems and processes specifically; and what they mean within the operational and relational fabrics of our lives as autonomous individuals, personalized groups, and shared communities especially. Accordingly, the content I chose to highlight via the digital tool I created was inspired by these inputs.

This timeline also reflects the birth of the scaffolding of this product. The form and functional framework of the product I intended to create was firstly born from coming to know firsthand what working life, student life, and personal life, in continuous physiological pain means. Together with this, the format was also born from observing directly the social and pragmatic challenges of navigating and managing compromised physical debilitation. The final major component that gave birth to this product's structure and its flow came from learning how to take seriously the miniature gifts of energized creative potential offered by this burdensome situation through the inspirations, wishes, and desires they sparked for ways to make a positive impact or constructively improve someone else's experience of similar circumstances.

- In early 2002 on the heels of medical intervention prompted by complications following a laparoscopic cholecystectomy (gallbladder removal) I was given a no cause no cure diagnosis. I began immersing myself in a world of biological, medical science research and literature. The more I found the more I sought

reputable and validated information, signs, and clues, as well as support from my locally accessible medical community regarding the efficacious use of and guidance in incorporating alternative medicine or integrative medical protocols into my treatment plan.

- By 2004, despite vigilant compliance with the medical protocols prescribed to me, upon the physiological coup d'état of severely debilitating weight-loss, 24/7 chronic pain, and other persistent complications unresolved by or consequential to medical care, I abandoned a need for medically condoned support and actively began pursuing self-experimentation. The areas of experimentation included: culinary food substitutions, nutrition & supplement interventions, herbal preparations, yoga, acupuncture, and mental/emotional/social health techniques.
- 2005 following the completion of my Bachelors of Science degree and up through 2006, this was a period of seeking a positive point of focus within my circumstances, and finding a way to move forward. Choosing to consciously shut down my thirst for the latest research findings and file away all of my collected information, I determinedly worked to re-orient my focus on “the what is possible right now” rather than on “the what might be possible soon, later, or tomorrow.” With this re-prioritized focus I: would leave an employer I cherished in order to free myself to test, measure, and assess the realities of my physical situation; evaluate my progress or lack thereof, examine my definitions of success in terms of creating a sustainable quality of life/work situation or meeting financial/material needs supportive of healthcare goals; and I would consciously strive to dissolve and release all expectations, hopes, and disappointments, consequential to the events of 2002 and afterwards.
- July 2006 I was accepted into the Creative Studies Master’s Degree Program and soon following was awarded a Fellowship by Buffalo State College.
- May 2007 following my introduction to the CPS Technique in the previous semester; following an experiential facilitation session supervised by a professor of the International Center for Studies in Creativity and guided by a fellow colleague in the program in the immediate semester; then following several self-facilitations conducted in the privacy of my own home; the clarity created by applying creative process tools and techniques (in managing my emotions, honing my critical thinking skills, and appropriately using judgment) well-informed and fortified courage that surfaced to propel me in taking on a new and seemingly preposterous health adventure.
- My first paradigm shift beyond the domain of Creative Studies, occurs from June 5, 2007 through June 15, 2007 and thereafter. I move from a dis-ease/pain management paradigm into a wellness/health-management paradigm as a result of initiating and completing Macrobiotic Lifestyle Training for 10 days in Franklin, Tennessee at the not-for-profit Ki of Life Learning Center founded by Virginia

Harper. Decades before, at age 23 Virginia Harper had been diagnosed with the same condition I struggled with (Crohn's disease), and another "fatal" medical issue (Takayasu Arteritis), and proceeded to learn how to care for herself through medicinal food selection, meal planning, and cooking. Within 10 days of our meeting, chronic pain severe enough to eliminate sleep from my daily routine was reduced significantly enough to allow me to sleep through the night for the very first time in years. Carrying forward what I learned, within months all the other physical / physiological "noise" that I had resigned myself to living with disappeared, save for 2 painless though troublesome issues.

- By May 2008 my energy and stamina though improved were still challenged by my final 2 troublesome physical issues. Having yet to restore a more normalized weight and resolve a last persistent major medical complication, it became apparent that the "if" question of surgical intervention to achieve these goals was in fact a "when" question. Nevertheless, having completed all the coursework towards this Master's Degree, my most immediate goals became focused on completing the Master's Project to finalize my degree, and to then acquire substantive employment capable of allowing me to create a wellness/health-supporting surgical and recovery experience.

So, as a professional, a student, a sister, a daughter, or a friend compromised and consumed by dis-ease/pain management, maintaining enough energy and attention to wear these hats adequately (let alone well) was a daily struggle for many years. Little things like sitting upright to read, or trying to awkwardly support the book being read while lying down, carrying on extended conversations in person or by phone, being able to hold an uninterrupted thought or ones focus for more than 10 minutes at a time, or just being present and attentive to another or towards oneself, these are some examples of the little everyday moments that became everyday battles with chronic pain. As an undergraduate, long before e-readers like the Nook and Kindle became readily available, these experiences sparked ideas about how to make use of low-tech technology in pragmatic ways to better support students and professionals in similar straights (for example an audiobook textbook conversion service; or inspirational, stress-relieving and calming, ambient slideshow media for computers and home entertainment systems).

Later, throughout my education in creativity as a graduate student, ways to leverage digital and new media technology to create greater accessibility for others to all I was learning continued to fascinate me. For one class project I experimented with website development and content that could respond to the question of “what is creativity science and facilitation?” Following the establishment of a solid grounding in facilitation training and the positive paradigm opening effects witnessed in my classmates, in clients, and then myself, linking these three areas of interest thereby created an intersection of the following: 1) How might I help those who are being challenged as I had been?; 2) How might Creativity Science & Facilitation be applied towards this endeavor?; 3) How might I best create an experiential introduction to these knowledge areas - one that prompts greater awareness and accessibility to both? Consequently, when the iPod was released in April of 2010 it served as affirming encouragement to keep pushing forward with the vision proposed in my concept paper.

## **Product Description, Rationale, & Benefits**

### **Description**

As mentioned above this product is meant to be an “information-experience.” For the purposes of this project an “information-experience” is any experience that: successfully activates specific content information within ones awareness, and then generates, transmits, or engages it and the recipient in such a way as to initiate knowledge (i.e. informed-action or applying skills). Though this has been embodied by a digital product in this particular project, do note that the definition may be extended to other tools, events, or services as well.

From this project, a digital, audio-visual product resulted that serves as an experiential sample of one component of the Creative Problem Solving (CPS) Process. It provides an experiential sampling of the “Exploring the Challenge” module of this facilitative process as an “information-experience.” It is experimental in that it breaks from standard procedure to allow a purging of negative affect and tone prior to activating a more receptive, open, optimistic, constructive, and hence creative perception set from which to create from. Standing alongside this, is a secondary experimental piece which serves as a content specific exploratory “informational-experience.” It presents organizational and human physiological data in a manner that proposes their correlations to one another and their direct relationship to creative/productive capacities and capabilities.

### **Rationale**

Rather than relying on an accustomed strength for executing highly intellectualized and academically dense works, which are often necessarily isolating to produce, I chose to explore an approach for this project that could be useful to both academics and laypersons alike. As such, I was able to create a compromise between a thesis interests that is deeply enticing to me while completing the requirements for this course in a way that honored a soul wish/need to direct my energy and attention towards a more palpably tangible objective.

Thus, in choosing to plan, coordinate, and execute the completion of this project I further developed a skill and strengthened talents for synthesizing seemingly disparate collections of information. The creativity skill-set and knowledge-set acquired has assisted me in crafting this “information-experience” using content that is both fascinating and passion igniting to me, while also shaping a product that accomplished 4



specific goals. These goals encompass the essential definition of what I've termed an "information-experience."

- 1) To communicate given content information in a positive, participatory, manner.
- 2) To facilitate the metamorphosis of information (useful data) into knowledge (actionable, applied information).
- 3) To experiment with new or contemporary new media and digital methods of experiencing "book" knowledge in fun, multi-functional, flexibly fluid ways.
- 4) Via the product created, to stimulate increased awareness of: everyday potentials to create or innovate, and the creativity connections to various levels of productivity, efficiency, and therefore health and wellness.

The high target, to apply this product prior to or during a brief presentation or workshop, would allow me an outlet to purposefully engage in interactive, dynamic, interpersonal modes of work. As I crafted my concept paper in the spring of 2008, I imagined that the tool created would be a feature of a learning event in which participants could be prepped for the experience of their introduction to Creativity Science or facilitation and formal CPS by using this tool. Alternatively, the demarcated low target goal was to at least prepare a deliberate tool that would support such a task in the future.

### **Benefits**

It is hoped that imagination and innovation is sparked on several levels by the implications of the direct relationships between productive capacities and capabilities of large scale groups, small groups, and individuals, to healthful/helpful creative processes and behavioral factors. It would be great if exposure and engagement of this tool inspired and motivated creative thought and action on the personal and individual ownership level; in the arena of wellness-management for the chronically/terminally ill; in the realm of work/life balance; and especially in the sphere of strategic approaches to business operations' human capital challenges.

On a basic and universal level, wherever and however definitions and perceptions begin to be expanded and are challenged around ideas of societal, corporate, and individual wellness/health; motivating ownership, imagination, and energy, towards improved quality of work-design and quality of life-design; this ushers in happiness for me! As I have been learning, and as we are all learning, happiness has an economic value across the board. Alongside this, happiness fertilizes creativity and innovation (if it is not the seed itself) within every domain.

As a conversation starter (in a manner that does them justice) this product would greatly support more eloquently meaningful, real-time descriptions, of the potent experience and effects of CPS Facilitation specifically, and the concept of facilitation or Creativity Science in general. The challenge of attempting to verbally illustrate the wondrous relationships between Creativity Science principles and the everyday circumstances described to me by others in passing may be greatly reduced by referring people to this product. Be it orally or in written form, time and time again throughout my period of immersive study within the program and immersive practice well beyond it, I've frequently found myself summarizing at the end of an exchange (to those unfamiliar with this knowledge area) that "facilitation is an expression that must be experienced," or feebly that "everyone/everything/every situation has some creative capacity or potential." Hence communicating some aspects of this discipline experientially has been a strong driving source of dedication and inspiration for me that may one day be put to rest once an effective mechanism has been created.

## **Section II: Literature Review**

### **Introduction**

Accomplishing the goals outlined in the previous section required researching options for producing the new media/digital tool itself (which will be discussed in the process plan segment), as well as researching sources of data that might be relevant to feature within the product. The preliminary informational search for content data was divided into two categories: 1) publications of examples, articles, or case studies, that highlight the use of Creativity Science principles directly or that illustrates methods, concepts, and perspectives strongly related to its principles and the discipline; and 2) publications that demonstrate examples, articles, or case studies, highlighting the medical, physiological, or biological effects of when any of the 4P's (i.e. person, process, product, and press) are positively and deliberately applied towards the efficiency and effectiveness of: individuals, groups, an institution, a community, and their positively achieved outcomes or creative and innovative resiliency (i.e. health and wellness). Examples of some of the 4P factors that were hoped to be featured included: people - intrapersonal routines or interpersonal relational habits; press - fixed environmental factors such as lighting, colors, noise/quiet, hygienic or orderliness factors, etc.; products - custom environmental factors – such as music, ergonomic tools and applied principles, fabrics, foods, or other goods, etc.; and processes - systems design, operational strategies, logistical methods etc.

### **Literature Research Phase 1**

The first category of the content data research yielded a wealth of highly technical resources and information concerning the aesthetic psychology of creativity and (separately) the business psychology of creativity. The second category of content data

research revealed several hopeful areas of focus within the medical sciences. A moderate amount of dated material within the Creativity Science domain particularly concerning mental/emotional health with patterns of creative genius or creative giftedness, or aesthetics and creativity in the arts was readily available. A more contemporary collection of material surfaced, which focused on business-managerial, organizational, and operational development, planning, and research relative to creativity was also discovered. Additionally, several promising leads for medical and physical health related content were found supporting the second category of data research. Regrettably, accessibility to these quality resources in text or online was highly limited. So during this phase of the search, no items were retrieved which buttressed the relationship between average everyday adaptive and innovative creative styles of being, perceiving, and doing, with ordinary day-to-day life and work contexts relative to human physiology. Happily though, with *The Journal of Creative Behavior* recently made accessible online in early 2012, hopefully this pitfall may be dramatically lessened by future creativity students.

An extensive search through previous Master's Theses and Projects was also performed for any indication of a similar tool, device, or product that may have been proposed or created before my own. Fortunately or unfortunately, in this regard, I would be the first who desired to create the type of new media tool I envisioned. It also turned out that I would be the first to bridge and present the link made through my experiential observations, between creativity and various levels of persona, organizational, and societal health.

## **Literature Research Phase 2**

From this pioneering position, the realization came that it was imperative to let go of the hope that I would find a few “nice & neat” resources of information, aglow with markers and indicators regarding creativity and innovation, from which I could build upon. It was apparent that I would have to cast my net farther and wider. Secondly, a stronger commitment occurred (out of this experience of reviewing and sorting through the highly technical works I did come across) to the importance of shaping an accessibly “average Joe” experience that was simultaneously rigorously substantiated by credible academic and scientific material. This refreshed commitment drove the need to further distill the project’s theme, its direction, and the concerns that cropped up during the disappointment of evaluating initial content research finds. And so the closure of this research phase, supported by formal brainstorming exercises, compelled me to shift the content spotlight from: a) data that delivered interesting facts, patterns, and connections, about how we physically fuel ourselves personally (on the micro level) and how we physically fuel our lives societally and globally (on the macro level) towards b) stimulating recognition of and engagement of definitions of wellness on various levels and how these varying levels and definitions are interdependent.

As a result, phase 2 of my research efforts was launched with the understanding that the dual goals would be lost (of exposing others to and engaging others in creativity science or dialogues about it, as well as creating general awareness and self-awareness in the content area presented) without grounding the information-experience in language and data that could be readily appreciated and utilized by expert and lay-person viewers alike. With this in mind, it brought me to an anatomy and physiology textbook (that belong to my mother during her training as a medical laboratory technician in the late 1990s), along

with the resources of the public libraries of Buffalo and Erie County, and later New York City. From their collections and several online resources from institutions devoted to the study of work/life balance and chronic disease, the “feel” of the project finally started to materialize, and the final outcome of the work was beginning to take shape. These works are examined next, and are arranged in groups of related content with a brief description of their significance to this project.

### **A Listing of Relevant Literature**

These texts serve as foundational CPS Facilitation and Creativity Science references and resources.

- Miller, B., Vehar, J., & Firestien, R. (2001). *Creativity unbound: An introduction to creative process*. Williamsville, NY: Innovation Resources, Inc.
- Osborn, A. (1957). *Applied imagination: Principles and procedures of creative problem-solving* (revised ed.). New York, NY: Charles Scribner’s Sons.
- Sternberg, R. J. (Ed.), (1999). *Handbook of creativity*. New York, NY: Cambridge University Press.

Directly or indirectly covering issues of perceptual behaviors these books provide food for thought from the professional perspectives of a Psychologist, Psychiatrist, an Industrial/Product Designer, and a professional author/advisor on employment choices and careers. From their unique vantage points they: highlight the potentials of harnessing intrinsic motivation; reveal the shortfalls and folly of extrinsic motivators; and present the benefits of methods, systems, or processes for self, interpersonal, group, or organizational management, from uncommon or even creative and innovative approaches to common human challenges.

- Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: Harper Perennial Modern Classics.

- Csikszentmihalyi, M. (2003). *Good business: Leadership, flow, and the making of meaning*. New York, NY: Penguin Group.
- Frankl, V.E., (1997). *Man's search for ultimate meaning*. New York, NY: Insight Books Plenum Publishing Corporation.
- Rashid, K. (2006). *Design yourself: Rethinking the way you live, love, work, and play*. New York, NY: Regan Books.
- Bolles, R. N. (2009). *The job-hunter's survival guide: How to find hope and rewarding work, even when "there are no jobs."* New York, NY: Ten Speed Press.

The following provided samples of intrapersonal and interpersonal factors along with examples of how extra-personal factors (tools and features from ones outer environment) can influence our physical bodies. They helped to begin building a knowledge bridge between process, press, product, person and human bio-physiology.

- Loewen, G., & Schultz, S. *Rest & Renew for Life: A Meditation* [CD]. Buffalo, NY: Roswell Park Cancer Institute Department of Pastoral Care.
- New York Academy of Sciences. (2011, March 25). Proceedings from: *Music, Science, & Medicine: Frontiers in Biomedical Research & Clinical Applications*. New York, NY: New York Academy of Sciences.
- Northrup MD, C. (2005). *Mother-daughter wisdom: Understanding the crucial Link between mothers, daughters, and health*. New York, NY: Bantam Books.
- Shulz MD, M. L. (1998). *Awakening intuition: Using your mind-body network for insight and healing*. New York, NY: Harmony Books.
- Tortora, G.J., Reynolds Grabowski, S., (Eds.), (1993). *Principles of anatomy and physiology*. New York, NY: Harper Collins College Publishers.
- <https://www.pnirs.org/index.cfm> - PsychoNeuroImmunology Research Society)
- <https://www.fightchronicdisease.org/> - Partnership to Fight Chronic Disease
- <https://www.chronicdisease.org/> - National Association of Chronic Disease Directors

In grasping the “pulse” of real-time/current challenges facing: contemporary workplaces, common commercial operational strategies, and ideas of leadership relative to fostering the competitive effectiveness of an organizations’ human capital, these next publications were priceless. They affirmed, confirmed, and fortified the observations and

ideas I'd been working to communicate via this product's content, and they also refreshed my commitment to continue carrying forward with the completion of this project.

- \_\_\_\_ (2008, July 16). Excerpt from Bryan E. Robinson, *Chained to the desk: A guide book for workaholics, their parents and children, and the clinicians who treat them*, 2<sup>nd</sup> ed. (New York University Press, 2007). [Web log post]. *CNBC the big idea blog*. Retrieved from <http://www.cnbc.com/id/25709178/site/14081545/page/4/>
- Sloan Work and Family Research Network (n.d.) Questions and answers about health and workplace flexibility: A Sloan Work and Family Network fact sheet. Retrieved April 6, 2008 from <http://wfnetwork.bc.edu/statistics.php>.
- Sloan Work and Family Research Network (n.d.). Questions and answers about overwork : A Sloan Work and Family Network fact sheet. Retrieved April 6, 2008 from <http://wfnetwork.bc.edu/statistics.php>.
- Bennet, J. (2011, October 24). You had to be there. *The Wall Street Journal*, pp. R7.
- Cappelli, P. (2011, October 24). Why companies aren't getting the employees they need. *The Wall Street Journal*, pp. R6.
- Gino, F. (2011, October 24). In hiring and promoting look beyond results. *The Wall Street Journal*, pp. R7.
- Glazer, E. (2011, October 24). Problems-and solutions. *The Wall Street Journal*, pp. R2.
- Hurley, R. (2011 October 24). Trust me. *The Wall Street Journal*, pp. R4.
- Pfeffer, J. (2011, October 24). Don't dismiss politics-teach it. *The Wall Street Journal*, pp. R6.
- Pollar, O. (2008, December 14). Those able to multitask well say it is both a blessing and a curse. *The Buffalo News*, pp. EE1.
- Raice, S. (2011, October 24). Friend-and possible employee. *The Wall Street Journal*, pp. R7.
- Reagan, B. (2011, October 24). Perks with a payoff. *The Wall Street Journal*, pp. R3.
- Rothbard, N. (2011, October 24). Put on a happy face. seriously. *The Wall Street Journal*, pp. R2.
- Sutton, R. (2011 October 24). How a few bad apples ruin everything. *The Wall Street Journal*, pp. R5.
- Boeh, K.K., & Beamish, P.W. (2011, December). Business travel – Connecting flights: The time sink that kills profits. *Harvard Business Review*, 89, (12), 30.
- Kleiner, A. (2011). The thought leader interview: Meg Wheatley – an expert on innovative leaderships warns that too many companies are reverting to fear-driven management. Instead, executives should hold to their values and build healthy corporate communities.” *Strategy & Business*, Winter 2011 (65), 80-90.



Case studies were encountered which revealed the creative processes and approaches of several companies' leadership and the successes as they navigated dire and even crippling states of an organization in change. The first five articles of this section in particular offer detailed examples that were most striking to me of: how deliberate a company has made it's norming and training process of new recruits and the effects of this on efficiency and culture (Deshpandé & Raina, 2011); how even simple physical improvements in the external environment can influence a critical change process (Grossman, 2011); how a unique management style has sparked motivated leadership and personal ownership that moves from the bottom up in another company (Hamel, 2001); how striving to "look at things in another way" shaped the opportunity for one company to revive and re-invent itself (McGirt, 2011); and how a small local company grew to blindside and absorb its competitors and now navigates the challenges of creating cross-cultural cohesion among its newly globalized team (Slater, 2011). The remaining items offer similar case examples, demonstrating creative behaviors and traits, from various individuals' insights and experiences.

- Deshpandé, R., & Raina, A. (2011, December). The globe -The ordinary heroes of the taj. *Harvard Business Review*, 89, (12), 119-123.
- Grossman, M. (2011, December). How I did it - HSN's CEO on fixing the shopping network's culture. *Harvard Business Review*, 89, (12), 43-46.
- Hamel, G. (2011, December). Inside the world's most creatively managed company. *Harvard Business Review*, 89(12), 49-60.
- McGirt, E. (2011, December/2012, January). Out of paper. *Fast Company*, (161), 132-138.
- Salter, C. (2011, December/2012, January). Protect and attack. *Fast Company*, (161), 116-121, 154-155.
- Tetzeli, R. (2011, December/2012, January). How to lead a creative life. *Fast Company*, (161), 98-99.
- Tetzeli, R. (2011, December/2012, January). The vision thing. *Fast Company*, (161), 100-106, 152-153.

- Yellen, D. (2011, December/2012, January). The disrupters. *Fast Company*, (161), 108-110.

Lastly, more macro concerns, perspectives, and potentials, concerning the significance of creativity and innovation economically, educationally, and commercially, are brought to light by the works listed below.

- Jaruzelski, B., Loehr, J., & Holman, R. (2011). The global innovation 1000: Why culture is key. *Strategy & Business*, Winter 2011 (65), 30-45.
- Norton, R. (2011). Making the case for optimism. *Strategy & Business*, Winter 2011 (65), 1.
- Moss Kanter, R. (2011, December). Column - Courage in the c-suite. *Harvard Business Review*, 89, (12), 38.
- Burke, A.J. (2011, Spring). How to build an innovation ecosystem. *The New York Academy of Sciences Magazine*, 20-23.
- Gailly, B. (2011, Spring). Competing in an innovation-intensive environment. *The New York Academy of Sciences Magazine*, 24-25.
- Hayter, C.S. (2011, Spring). What drives an academic entrepreneur? *The New York Academy of Sciences Magazine*, 4-5.
- Larkin, M. (2011, Spring). Building an economic engine. *The New York Academy of Sciences Magazine*, 16-17.
- Ludwig, A. (2011, Spring). Going beyond the back-of-the-napkin business plan. *The New York Academy of Sciences Magazine*, 28.
- Rubinstein, E. (2011 Spring). How we catalyze innovation ecosystems. *The New York Academy of Sciences Magazine*, 2.

The above sections provide an overview of the literature that shaped my thinking relative to this project. The next section provides a description of process steps I went through to produce the final product.

## **Section III: Process Review**

### **Introduction**

A general outline of this project's development and completion process encompassed the following tasks. Though arranged in a linear fashion, some items were cyclically occurring in nature. I will paint a clear picture of what each of these tasks entailed regarding the when, where, how, and why, I took specific choices and actions, along with a brief overview of the timeline involved across these action steps.

- 1) Content Research
- 2) Expertise/Technical Support/ Production Research
- 3) Content Tracking (Compilation and Organizing Citations)
- 4) Content Selection
- 5) Production Methods/Tools Exploration & Experimentation
- 6) Production Methods/Tools Selection
- 7) Troubleshooting, Perseverance, & Resourcefulness
- 8) Product Prototyping & Synthesis
- 9) Product Finalization, Evaluation, Review, & Analysis

### **Overview of Timeline, Tasks Details, and Decisions**

The first five tasks occurred consistently, continually, and cyclically from the spring of 2008 through September 2008. Both necessity and inspiration guided the choice in pursuing one item or another during this early production period. Yet also deliberate application of cognitive tools for focusing and directing various efforts was also a powerfully propelling factor. For example, having a ready source of content to include in the product drove content research and content tracking which was largely completed by September 2008. This content research only began to be propelled successfully forward however after initial disappointing results mandated taking the time to individually brainstorm upon specific aspects of the product's themes, concepts, and desired

outcomes. This needed clarity molded the product and its content into one that would become a user-driven navigational compass rather than a narrowly focused content-driven aim as first imagined. The focusing results of this structured solo-dialogue (note Appendix E of the outcomes from this formal brainstorming session) structured the experience parameters of the “information-experience” thereby more precisely shaping: how content research and selection was navigated, what was most valuable, and understanding the most desired potential effects of encounters with this information. As a result of this important step, another part of the production process also stimulated devising exactly what a workshop coordinated with the use of this product (and this specific type of content data) might look like, and how it might function. Out of this an event checklist tool and a run-sheet of a potential workshop’s components were also created during this time. The run-sheet item (note Appendix F) became pivotal in helping to form and calibrate the structure of the media item itself, serving as a macro-experiential reflection of the micro-experience aimed for. Likewise, when the need became apparent to cut off the data-flow of information and to begin converging upon precise content items that might be most useful (this took place during the fall/winter of 2008) this convergence process also served to inform figuring out exact technological techniques that might best express and present this content information. In this manner process steps were interwoven and supportive of each other.

Moving through the next three steps largely took place from November 2011 through February 2012. These process steps of Production Methods/Tools Selection; Troubleshooting, Perseverance, and Resourcefulness; Product Prototyping and Synthesis; forced the revisiting of Content Research and Content Selection during November and

December of 2012. The need to prune oversaturated themes and fill in under-represented categories of content info was revealed upon returning to and re-orienting myself to this work following the several extended gaps in active productive time (involuntary incubation periods of minimal work or no work from approximately January 2009 through March 2010, and again from July 2010 through to the early part of 2011). Then, with a few more forays in the task bracket of Troubleshooting, Perseverance, and Resourcefulness in January, February, and March (yielding the first preliminary prototype of this product and report) this made space for the sole focus of April 2012 to be on Product Finalization, Evaluation, Review, and Analysis. So again each process step component became a cyclical catalyst for other steps and continued to cycle throughout all production phases of this project. This was the case even regardless of whether tasks engaged in immediately prior were fully completed or not. A pause in one area supported activity in another and vice versa. Or, a resolution with one problem offered an insight and directive inspiration in a seemingly unrelated area the product production process.

Concerning Production Methods/Tools Exploration and Experimentation, this was largely trial and error based on the drafted guidelines for this product outlined in my original concept paper. Time and focus during the Spring Semester of 2008 was invested in narrowing and sharpening my intent, requiring my concept paper be re-drafted several times to ensure proposing a reasonably achievable undertaking. Juxtaposed with professional travels to Cleveland, OH and the District of Columbia to seize new facilitation experience opportunities, along with health and finance driven life logistical shifts anticipated upon completing this semester and wrapping up all of my coursework

within the Master's Program, I optimistically looked forward to the open productive time the summer months were expected to offer. Throughout the Summer of 2008, and through the stagnant periods of 2009, 2010, and 2011, many potential avenues for moving this project forward were traversed. A rough chronological order of these journeys is listed next.

I initially began experimenting with an MP3 recorder made available to students to loan from Buffalo State College's College Relations Department as well as sourcing cost effective options for finding and utilizing visual or graphic features. Around this time, in order to evaluate if time would permit me to gain enough proficiency with new computer software (in support of an independent production approach to creating something as close to what was wished as possible, rather than outsourcing) I tinkered with iMovie available through the Macintosh computers in the college's computer labs. I later explored retooling and refreshing my outdated familiarity with Adobe web development software through workshop offerings or private tutorials at a local Buffalo media-arts non-profit (Squeaky Wheel). I consulted with my project advisor about visual components of the project and product packaging/production methods where the need to problem solve regarding the distracting effects of watermark text and symbols on the first batch of digital images found was discussed (they proved to be very counterproductive in focusing a viewer's attention towards shaping a seamless experience) and the possibility of publishing the work as a traditional book via [www.blurb.com](http://www.blurb.com), [www.lulu.com](http://www.lulu.com), or other similar photo-publishing/self-publishing service was considered. I even conceived of and evaluated the possibility of sponsoring a competition. Via this contest I would offer a cash prize of a few hundred dollars for the best new media "packaging" technique which

adhered to my pre-defined parameters and showcased my prepared content. In an effort to resolve the product assembly issue I was facing, I chatted with recent graduates of media studies and graphic design programs, struggling to define what expertise or combination of skills could produce the type of interactive audio/visual experience I had in mind and also to find out about potential resource leads that I might outsource to.

After the unexpected productivity pauses mentioned earlier, in 2010 and 2011, I revisited some of these conversations and also actively examined freelance potentials (via online networks such as [www.elance.com](http://www.elance.com), and offline networks). I considered potential options from the SAE Institute (also in New York City) whose advertisements on the subways promoted short-term web app development classes and then was also generously advised and encouraged by Mr. Jess Epstein and Prerana Bhusal, Program Director and Assistant Program Director respectively, of the Graduate Program for New Media Design at Touro College in New York City. Lastly, I received and accepted great wisdom and encouragement from old and new friends prodding me to allow my rigidly intended vision enough flexibility to yield an acceptable form rather than to continue doggedly straining to craft this product into its ideal form from its debut. Henceforth, with the finale of my most recent temporary employment contract, breakneck progress in bringing this project to completion was unleashed. The opportunity and gift of a new window of uncompromised time, plus adequate resources (for basic life supports, to purchase a new computer following the demise of my previous laptop, the required software, and virtually unlimited internet access via easily accessible public libraries), these effortlessly carried forward my decision to utilize PowerPoint to independently bring forth the first prototype of this product.

Generally speaking, the production process steps that settled all outstanding assembly issues were comprised of: working in PowerPoint to draft a totally text version of the “Explore the Challenge” experiment while structuring it in a Torrance Incubation Model (TIM) format; switch gears to focus on the “Created Health” experiment, the quoted material featured in this specially focused portion of the information-experience was further refined and structured into PowerPoint slides; once that task was completed in order to take a break from this stream of concentration I again switched into a task for the “Explore the Challenge” which was to harvest potential visual supports of specific process tasks and messaging within the all text “dialogue” version of the product (this included the task of appropriately citing each item sourced and selected from Flickr’s Creative Commons); keeping in mind the TIM structure already laid out, a solely visual version of the totally text PowerPoint prototype was then created - using this amassed photo-library of nearly 200 items approximately 120 digital images were selected for use at various points within the information-experience; the work of merging the text and visual versions of the “Explore the Challenge” slideshows into one unified presentation followed; resolving outstanding production details and creative process gaps in this self-guided digital facilitation experiment was another important task (such as figuring out how to best handle the transition from the negativity purge into a truly creative process, or allowing adequate time and guidance through specific creative process crossroads); next recording or sourcing, then appropriately placing audio features into the “Explore the Challenge” slideshow and the “Created Health” slideshow happened; properly citing audio sources was attended to at this point (which involved fact checking for correctly interpreted record labels, album titles, and release and/or recording dates); manually



creating the 1 minute and 3 minute timers was completed which supported staying as true to form as possible to the creative process principles and an effective facilitation experience; and finally, to proofread, proofread, and proofread some more, both product and report, brought everything to a satisfying close.

This section has outlined the details of the rigorous process followed to produce the product associated with this project. The next section details the specific results associated with the product.

## **Section IV: Outcomes**

### **Introduction**

So what have been the results of these efforts? This section offers a synopsis of the measurable outcomes emerging from the process experiences of producing this work and concluding this project.

Much to my surprise several products have resulted from the process of shaping just this one as intended and proposed in the debut concept paper. A quite polished and flexibly-usable digital information-experience has been created. On one hand, it offers a preliminary (albeit experimental) taste of the CPS Facilitation experience, serving as a vehicle for the viewer to become aware of and actively prompt application of their own inner “wellness/health and creativity compass.” On the other hand, it provides a curiosity driving excursion into data and possibilities potentially meaningful enough to the viewer to provoke information learning and sharing, or full-blown knowledge-making. Supportive of this product, and embedded within it are question and answer communications created to “Extend the Learning” by offering concise information about the domain of Creativity Science and the CPS Facilitation Process. These documents also serve to direct ones curiosity towards resources that can be probed further. The production aftermath has gifted me with starter archives of visual images (nearly 200) and acoustics only audio (13 pieces) for future presentations. It has also furnished a similar archive of content specific data for presentations concerning the themes of creativity and innovation’s relationship to large-scale and small-scale health and wellness. In researching and collecting this content I’ve also gained exposure to a collection of data for investigating, retrieving, or accessing, more in-depth informational

leads on these topics which I had previously been unaware of. Another bonus is the process plan for a workshop that was prepared and assisted in designing this product. It also includes a relaxation-visualization exercise that was designed and scripted for use within this context and is another useful by product of this project.

## **Section V: Key Learnings**

### **Introduction**

Several themes highlight the key learnings gained through the process of creating this product. They encompassed: (a) strengthening metacognitive navigational strategies - internal judgment perception, emotion factors on human energy effectiveness and efficiency; (b) special considerations for online/digital products or self-guided products relative to specific creativity tools and techniques or general creativity principles; (c) making objective critical judgment calls when within process; and (d) gaining an expanded expertise in the content-data emphasized.

### **Internal Judgment/Metacognitive Observations & Strategies**

The manner in which I was required to harness my efforts was new by the shape of the unknown resources, tools, and ease of accessing them required for fulfilling this proposed project. However, take this with a long practiced older intention and enjoyment of creating tangible products that undoubtedly, deliberately, and generously are of sincere service, this is a familiar and most natural motivational drive for me which removes any sense of difficulty in conquering whatever challenges may lie ahead. Observed from younger years as an amateur visual artist or as a student of apparel design, the very real-time act of figuring out a problem or working out the shape and form of an item was an enjoyable expedition into curiosity, focused concentration, and the delight of discovery. That discovery could be of learning something, having a hunch confirmed or rejected, or the simple achievement (which includes the first two discoveries) of bringing into concrete form something that abided only in the imagination moments, days, or weeks before. My pleasure in not having lost a direct connection to or easy access to this ability

or my enjoyment of this process was a welcomed learning. Yet, conversely I also learned a new level of “deferring judgment” as I addressed issues that seemed to encroach upon process throughout this project.

Anything that seemed not to be part of the process of executing this project and building the product automatically prompted the urge to push harder in resolving them. These reactive urges and subsequent surges of intense effort revealed themselves as negative stressors often by the qualitative experience in “doing” while in this mode (as compared to when in positive process). The outcomes, typically an exacerbation of or no progress towards a targeted aim, also helped to identify negative stressors and their brand of momentum. These charged approaches to judgmentally perceived distractions, delays, or difficulties, (negative stressors) were completely prevented, dissolved, or very much relieved, when flexibility and an opportunity within these moments could be identified and focused upon. This seemingly simple practice is far from easy to do and yet, it makes all the difference in grasping and applying the difference between: working harder (endlessly amping up efforts) versus working smarter (reflectively applying focused efforts effortlessly) and thereby working more constructively, productively, creatively. Becoming more and more mindful of deliberately using this knowledge (of recognizing what my emotionally irritating triggers were, and how to better use their momentum), became an incredible energy saver and energy generator to invest towards this work.

Consider for example the timeline since proposing this project in the spring 2008 Semester. Following the approval of my concept paper that spring, undivided concerted efforts took off in June 2008 and continued for 3 months through August 2008. The first phase of the content data research and technology/method research occurred here. The

fact that this took so much longer than expected was an irritant for me. From September 2008 through February 2009 the energy and attention of daily and weekly time was reduced to 1/3 in order to more equally allocate time towards vital life supporting needs (i.e. maintaining part-time employment, searching for substantive full-time employment, and balancing the demands of wellness management routines for supporting my final two remaining residual medical issues). Content data selection along with exploration and experimentation with production methods and tools continued here. Yet again though the new time parameters were necessary it was also experienced as an irritation. Lastly, an economic and medically enforced period of total stagnancy (March 2009 through October 2011) allowed sporadically inputs towards progress briefly during the months of September 2009; April, May, June, July, and August 2010; and February plus March 2011. Though I celebrated the gifts of moving through a smooth surgical experience with a fairly peaceful recovery; then of testing myself and meeting the challenges that came with the unforgiving demands of relocating to a new city for a full-time employment opportunity; as well as the blessing of stability adequate enough to support securing a long-term home base of operations; the details that come along with each of these major continual life shifts still felt like interruptions that had to be born which further frustrated the completion of this work.

Suffice it to say, the process of planning, preparing, proceeding with, and completing production of this project, has been adventurous to say the least. Yet, through the personal evolutions that occurred during these unavoidable periods of total stagnancy came reinforcement of this work's meaningfulness and the resolve to see it through.

Thereby, learning to discern the lines between this committed resolve and plain

stubbornness or ridged inflexibility is an on-going key lesson. Some of the most poignant events and encounters which served to affirm what I often began questioning as an unreasonable ability to waiver in or compromise the intended vision ranged from: receiving for free, via a temporary employment position at Roswell Park Cancer Institute, a guided meditation audio CD created for cancer patients; to events I was privileged to attend shortly after relocating to New York City (in 2010) hosted by the New York Academy of the Sciences (an evening lecture and book signing by a holistically oriented medical doctor, and on another occasion a day-long conference themed Music, Science, & Medicine - Frontiers in Biomedical Research & Clinical Applications); to an extraordinarily profound experience pre-operatively assisting my weeklong roommate at Mount Sinai Hospital in 2009 (Carole Anne K.) into a state of calmed, hopeful peace before an unexpected emergency surgical procedure; to the undeniable evidence which awed the medical staff on hand, my mom, and myself, that (as confirmed by the quieting of the noisy gizmos and gadgetry used for gathering medical metrics of in-patients throughout their stay) demonstrated the powers of- language and imagery - understanding tone, thought, and emotion relative to perception – facilitative knowledgeable-ness to seize and carve out even a narrow opportunity to usher in a creative approach into a critically disappointing reality; to a PowerPoint based training tool encountered and experienced (though poorly leveraged) through my former employer; these and many more subtle “whispers” prodded my commitment forward. In fact they even inspired many more potential applications and formatting variations to explore at a future juncture!

## **Special Issues in Designing Self-Guided Digital Interfaces of Creativity Tools And Strengths for Judging Critically**

With regard to some technical learnings being gained through the design of this tool, honing and deepening my awareness and understanding of the content information I wished to share; why and how individuals or groups may choose to utilize it; and how to best position this data and information so that it was easy and enjoyable to use; these elements greatly influenced and propelled my appreciation for and deepened learning of creativity processes and structures. This deepened learning was especially heightened because (as a digital, individually-guided, interactive experience if used outside of a group workshop setting) the delivery format of this product posed some special considerations.

For instance, when looking at designing the layout and structure of the “Created Health” component (PowerPoint item 2B - which sets the tone of a chiefly divergent thinking exercise), it’s interesting to note that a less is more approach worked well for this exercise. Though I had painstakingly recorded a voice over for each of these quotes, they promptly had to be removed when it became apparent that the competing input factors of musical audio, spoken audio (the voice over narration), and a user’s reading of the text, proved to be too much. The rhythm, duration, and overall energy of engagement, all suffered when a marriage of these elements was attempted. In the end because of the divergent nature of this segment of the info-experience, I chose to maintain a uniformity of focus that allowed the participant to more predictably ingest the proposed content they were being requested to digest for themselves. This involvement made me glad to learn that I could swiftly and stringently make such choices towards the



integrity of the finished product, despite the personal pain of seemingly having “wasted effort” in recording the material only to dispose of it.

Along the same vein of technical and design decisions, the TIM became an overarching structural feature in designing this information-experience. So, I became sensitized to many new possibilities of how one might apply it. During the designing and producing process it was not taken for granted that I could have simply utilized the interesting content data which I’d selected and then created a basic, traditional, presentation using the TIM. But this would have opposed satisfying a major component goal of this project, which was to create a participatory tool.

Lastly in the category of decision-making, once the appropriate resources were in place (a computer and time) being willing to accept and view the results of all efforts as a template that may be further refined and developed in the future, rather than holding on to the expectation that the product “should” be totally realized in its final form when submitted, activated the decisive decision to make the most of PowerPoint. A learning theme that resulted from this, a variation of “deferring judgment,” was to: keep standards high while erasing expectations. Operating this software was an exercise in keeping my standards high while the resolve to make the most of the application (i.e. reaching for satisfying results rather than limiting what might be produced) became the exercise in checking and erasing expectations. Even though the software was somewhat restrictive or a bit cumbersome to work with at times in applying specific or multiple layers of effects, the outcome produced using it is still eons ahead of a verbal or textual description of something in the mind’s eye. If I choose to engage with any New Media Specialists in the future to better interpret this product; this current version, to date, will become an

invaluable jewel facilitating the most clear, precise, approximation of that ideal vision. So, I was thrilled to learn that the (Microsoft) PowerPoint software purchased for the completion of this product was able to support crafting a very polished digital experience.

### **Content-Data “Uncoveries”**

About the resources that have extended my own content-data specific learning, I certainly had no awareness of the medical discipline and research domain of psychoneuroimmunology or even music and art therapy upon taking on this project. I had only become vaguely familiar with developmental, sociological, and environmental psychology via initiatives to deeply investigate design and its humanizing potentials as an undergraduate. Yet, as I pursued the bridge between the established qualitative and quantitative knowledge-bases supporting positive / creative / innovative productivity (via International Center for Studies in Creativity’s resources and beyond); and avenues of correspondingly rigorous research anchoring this directly into the pragmatic bio-physio-relational details of how we order and orient both our professional and personal experiences and processes; the many vistas of possibilities became simultaneously broader, clearer, and more precise for me. Much to my delight, surprise, and gratitude I learned that there is a history and body of work deliberately integrating both of these physical and social scientific domains, and that there are many others working from within various sciences who are attempting to build such bridges.

### **Concerns: What Didn’t Work Well or Needs Improving**

Three major concerns that were not adequately resolved are explained next. They constitute what did not work well or needs improving.

Firstly, focusing on the “Created Health” information-Experience piece of this product, in the future a sprinkling of visual images during the closing inquiry sequence and within the optional “organizing of afterthoughts” element (item 3C) may definitely prove helpful. I am still undecided as to the benefit of visual images during these sections, or even within the opening inquiry sequence and the main body of this content-driven information-experience due to the fact that suggestion is powerful. In part, the power of suggestion is the very premise of the forced connections technique of CPS (Creative Problem Solving). My only qualm as it applies to this context is tied to the issue of the “absent facilitator” inherent in this type of product. There is no scheme in place for noting and responding to the potency (or lack thereof) of a particular type of suggestion. In a “living” experience of facilitation this sensory data interpreted by the facilitator is critical to responsively performing the role of catalytic guide. With this work, a major goal corresponds to a major criterion of facilitation in general; that is for participants to bring in their own life’s material to the content they are choosing to engage with. As of yet however, the form of this digital self-guided facilitative experience must guess and gamble on whether it is squelching or unbinding a participant’s personalized content-specific material in surfacing. Due to this, in the future experimentation with certain criteria (such as the possibility of making any incorporated images randomly different each and every time the program is initiated), trials with various audiences, and additional testing of various design or layout elements may prove most helpful to respond to these contextual questions.

The second major concern, that if addressed may improve this product, has to do with the dual strength and liability of how the content data presented in the “Created Health”

part of this Information-Experience. The data is offered in such a way as to spark the recall of or shape the formation of familiar or new implicit information within the participant that can then be transmuted into explicit (self-initiated or guided) directives and hopefully later implicit knowledge (information that is acted upon). This tactic is both a strength and a liability of this product. It is a strength because it lends flexibility, making the product customizable to each participant. However it may be a liability for learners that require highly concretized themes, specific bullet point take-aways, and explicit directives (from outside initiated or externally guided sources).

This approach began to take form when the majority of the quotes presented in this submitted product were harvested and selected during the first work intensive (from the Spring 2008 semester through August 2008). Throughout each subsequent active working cycle however, whenever I struggled with re-orienting myself to the work and striking the best balance between: the type of content captured, its juxtaposition, and the final overall product packaging, I found myself with an armload of more publications, collecting more quotes. Though the insights gained from my continual reading offered navigational clues in shaping the product and how it might be applied, very little of it came to be included within the “final cut” list of quotations. In fact, for the sake of keeping the running time of the experience reasonable many of the original selections were also dismissed.

Understanding and wisely knowing the powerful potential of a product or experience that generates knowledge (rather than one that just simply provides information which is quickly lost or readily forgotten), the issue of what to focus on delivering and how became a very formidable one. So, in building the bridge between creativity science

techniques, principles, and creative problem solving with the data that illustrated the “created health” of groups (companies, organizations, communities, families) and just one human body (an individual), the challenge refined itself into the following form. How to create a flexible tool that rose to the occasion of each unique viewer, engager, responder, interact-er?

In attempting to respond to this issue, a wide variety of publications were read along varying points in the productive journey, and a large and diverse quantity of quotations were amassed. Now in experiencing, reviewing, and analyzing the submitted product my concerns have become, (How might I have or in the future) How to better incorporate a wider diversity of data/quoted material into the chosen “final cut” content? How to clearly maintain or sharpen the precise theme under which the information-experience falls (especially amidst this diversity of data/quoted material rather than diluting or confusing it)? Thirdly, How to enhance or at least maintain the inherit “audience flexibility” of the product (relative to the first two concerns)?

The final concern has to do with the music audio overlays applied within both parts of the information-experience. In a perfectly intuitive and obedient software world applying this function would have yielded musical accompaniment that was perfectly timed to the pace of each users reading and interaction speed. Additionally, it would seamlessly continue no matter the digital information paths selected by any given user to explore.

## **Section VI: Conclusions**

### **Introduction**

Next steps, reflections, conclusions, and questions, as they pertain to the development and completion of this project and the domain of Creativity Science are highlighted below.

### **Next Steps**

What I see myself doing now is overcoming the two major concerns (noted from the key learnings) that would improve this product. I also see myself working with a New Media or Tablet/IPad/Smart Phone App Specialist in creating further interpretations of this work on various hardware and software platforms.

### **Reflections**

Producing something that is both intellectually stimulating and socially engaging or interactive has been a sustaining grace of this project, and has accomplished many important learning goals. Shaping a device that might potentially positively improve and empower someone's or a group's outlooks and choices is also quite gratifying. Still, another one of the best parts of this experience has been the simultaneous witnessing of my own internal and broader creativity knowledge and skill-set. Becoming amazingly sharper in my creative process through the practice of molding this vision into a tangible reality has cultivated new levels of adeptness in self and resource-management. Dancing more easily between flexibility and an immovable resolve, both of which protectively holds a focused vision, is now an even more deliberate part of my creative process. As such, in strengthening this skill I am readily more sensitized to recognizing it in others and assisting accordingly.

## Conclusions

As mentioned earlier, within each book or periodical referenced for this work, some piece of information has reinforced or echoed the importance of what I've termed the "unspoken creative process elements." They consist of: moving from sincere intent; understanding the meaning(fullness) of what one is doing (or intends); surrendering battles/skirmishes/details appropriately while conversely refusing to surrender integrity (of an intent or vision); and taking on an attitude of ownership that considers the lasting impact of an immediate choice (as with Csikszentmihalyi's idea of 100 year managers). It's also interesting to note how each of these unspoken elements of the creative process also reinforce one another. Sincere intent helps reveal meaning, as does realizing the meaningfulness of something encourages the sincerity of intention. Both lend themselves to a willingness to take on/weigh long-term views as one moves through options and choices during creative processes. Yet, without the wisdom of surrendering (either to the madness making frustrations that can arise while in creative process or the knowing of when to access the necessity of pushing through these fury provoking glitches that are seemingly inevitable); energy and motivation would quickly be zapped. Imagination can be easily squelched, and ownership might readily turn into the reactive dis-ownership of constantly re-assigning blame (towards self or others).

Fully expecting to become well versed on a curiosity around what I call the "physiology of creativity" through the content data I had chosen to incorporate into my product; how surprising it was to gain deep bonus learning and develop an understanding concerning a potentially unexplored (or sparingly explored) area of creativity science. Repeated observation and engagement of what I've identified as "unspoken creative

process elements” have heightened my masterful awareness and skillfulness in navigating and managing the creative process within my own locus of control and in assisting others within theirs. Namely, these “unspoken creative process factors” of: intention, meaning(fullness), surrender, and a willingness to take on/weigh long-term views, are important in terms of: motivation, imagination, ownership, as well as, per the late Mary Murdock, energy. Be it energy readily available to you in the present or energy to be cultivated and created along the way for the creative process, both energy sources will be influenced by these unspoken factors additionally, the quality of both energy sources will also influence the explicit creative process we’ve all become well versed on.

### **Questions**

Thus to close, in seeing how as these unspoken elements became more and more deliberate they positively influenced my ability to allow them to propel me and this work forward, it would be very interesting to purposefully observe, study, research, and discuss them with other creativity science colleagues, practitioners, academics, or other professionals.

Some initial questions to address this curiosity include:

- How might and to what extent have these unspoken creative process elements become apparent in their own experience or the experiences of others? How so?
- How might these unspoken creative process elements be correlated to affective processes and cognitive processes supporting and/or squelching human creativity (be it their own or noticed in others)?
  - Might these unspoken elements be more strongly tied to one of these process rather than the other (affective versus cognitive)?
- Wouldn’t it be great to figure out which techniques in our current Creativity Science and CPS toolbox are most effective for each specific element? To design new tools for those elements lacking an effective technique? And to validate the effectiveness of any of the contemporary or newly created tools in addressing these unspoken elements?

Questions for shaping more technical research studies are:



- Wouldn't it be great to begin figuring out where, how, or in what form, if at all, that these "unspoken creative process factors" are reflected in the creativity science literature?
- Wouldn't it be great to figure out how to design studies that bring these unspoken factors into deliberate light & awareness alongside the already well-established explicit principles, theories, and tools of creativity?

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APPENDIX A:  
Concept Paper

# DESIGNING INFORMATION EXPERIENCES USING CREATIVITY SCIENCE, THEORY, AND TOOLS

**Name:** Stephanie Belhomme  
2008

**Date Submitted:** 7 May

## **Project Type (Develop a Skill/Talent or Use a Skill/Talent to Improve the Quality of Life for Others:**

My project type is developing a skill. I will be strengthening my talents for synthesizing seemingly disparate collections of information, and I will be developing my ease for planning and executing extroverted tasks. To do this, I will be relying upon the creativity skill-set/knowledge-set I've acquired through this Master of Science degree program.

## **What Is This Project About?**

The purpose of this project is to take creativity related informational content, Creative Problem Solving (CPS), and other creativity science theories and tools, to then synthesize and package it in a creative way for others to view and use.

Several inter-related ideas weave this purpose together. First, it is about using the TIM (Torrance Incubation Model), along with CPS, and creativity science theory, for communicating information in positive and participatory ways. Secondly, it is about using these same tools to facilitate the metamorphosis of information into knowledge (that is applicable or applied information). Thirdly, this project is about initiating experimentation with ways to experience "book" knowledge in fun, multi-functional, and fluid ways. Lastly, this project is about stimulating our (institutions', organizations', groups', and individuals') awareness of the contemporary relevance of and the ability to empower transformative wellness on the personal, commercial, and thereby community levels.

## **Rationale for Choice:**

I chose this skill because as an introvert, strengthening my capacity for extroverted styles of communication would be incredibly useful toward advancing my professional maturity as well as being supportive of my personal development. In addition to improving my own quality of life, developing this skill allows me to impact others by:



- Serving others more confidently, generously, and with more deliberateness.
- Helping others hone, honor, and deepen their awareness for imaging, perceiving, questioning, or understanding the relationships between; wellness, work, wealth, and power.
- Affirming and confirming (for those who will engage this content) that transmitting such challenging content using creativity science principles and tools has powerfully proactive, positive, creative, and innovative impacts.

Motivation for my choice rests in the creative lessons learned (and which continue to unfold) through my own transformative wellness challenges and the experiences and challenges I observe others struggling with. Additionally, I am fully committed to activating my ownership, motivation, and imagination, for learning how to more positively apply my introverted strengths towards extrovert-oriented tasks.

### **What Will be the Tangible Product(s) or Outcomes?**

The tangible outputs of this project will be:

1. Five sets of my Master's Project Book published and bound to my specifications, and distributed in a timely manner.
2. Possibly, as they emerge in my research, a resource list of new-media/digital-electronic/audio-visual publishing specialist.
3. A promotional product presenting a representative sample of my content ideas. This may be in the form of a brief PowerPoint slide show or movie, an audio or video recording, or other medium.

### **What Criteria Will You Use To Measure The Effectiveness Of Your Achievement?**

I will create a task list and timeline to manage and gauge my productive process. Therefore, the degree to which my list of intended outcomes matches my resulting outputs will act as my key criteria. The following questions encompass secondary criteria that may prove useful.

To what degree is the resulting product or outcome informative?

To what degree is the resulting product or outcome useful?

To what degree is the resulting product or outcome's layout or structure well planned?

To what degree is the content clear, easy to understand?

To what degree is the content communicated, expressed, or represented well?

### **Who Will Be Involved or Influenced; What Will Your Role Be?**

My role will be the wearer of any hats that may be required along this creative journey. For example, I might act as a researcher, author, editor, creative director or coordinator, layout designer, or presenter, depending on the needs that arise during this

creative process. No other major contributors have been determined necessary to at this time. Secondary contributors may include student or professional consultants in the area of new media technologies.

### **When Will This Project Take Place?**

This project will take place during the months of May, June, and July 2008. Further development of the ideas put forth through this project or their outcomes may be made during future production phases.

### **Where Will This Project Occur?**

This project will primarily take place within the United States, in the city of Buffalo, and the state of New York.

### **Why Is It Important to Do This?**

Producing this particular product is important for several reasons. The most significant ones being:

- To deliberately structure and link creativity science and CPS processes to healing, health, and wellness.
- To heighten an appreciation of life/work balance or time/energy quality issues and challenges. Exploring contemporary perspectives about the interrelationships between personal wellbeing, commerce, and community success paradigms.
- To lead, mentor, model, and inspire empowered communication, knowledge sharing, and knowledge building around these topics. Creating powerfully deliberate, explicit, expressive, vocal presentation /performance skills for better engaging my creative and problem-solving skills.

### **Personal Learning Goals:**

Some of my personal learning goals include the following.

- Finding ways to deliberately engage my strong suits in tasks that are not my strengths.
- Produce something or bring about an outcome that is of both personal and professional value.
- Produce something or bring about an outcome that is both intellectually stimulating and social (i.e. socially interactive or engaging).
- Positively improve and empower others' outlook and/or choices.
- Sharpen my creativity knowledge and skills set.
- Grow my awareness and adeptness at self-management in relation to delineating time, wishes, and goals.

### **How Do You Plan to Achieve Your Goals and Outcomes?**

I plan to define wellness, including personal wellness, organizational wellness, and transformative wellness.

I plan to delineate cultural and commercial relevance factors.

I plan to list my observations regarding the intersection of wellness and relevance factors.

I plan to select one or two relevance factors to focus on.

I plan to find and support my focal points, by researching and organizing substantiating information (from periodicals, books, journals, or other educative/media sources).

I plan to select a sample set of the substantiating information to utilize.

I plan to deliberately apply creativity tools to organize, into a cohesive and workable form, methods for expressing this project's overall content (i.e. the definitions of wellness, the selected relevance factors, and the selected substantiating information).

I plan to create the package or vehicle for this project's overall content.

I plan to make time for the use of secondary project contributors (student or professional consultants), if the need arises.

I plan to arrange for an audience to present this project to.

I plan to arrange to present this project to a willing and available audience, and receive their feedback.

I plan to present my project.

I plan to log my tasks, resource inputs, and progress benchmarks through this creative process.

I plan to source and select a company for the printing and binding of my Master's Project Books.

I plan to regularly engage in self-awareness and project-awareness routines maximize my effectiveness within and enjoyment of this creative process.

Finally and most importantly, I plan to creatively manage and maintain the flexibility of my expectations for the purpose of; adapting to, re-working, or re-planning, plans that may not unfold as desired.

### **Evaluation:**

I plan to receive evaluative feedback informally through a question and answer period after presenting my project, and formally through the use of evaluation forms I developed and refined during CRS 670 and CRS 680.

### **Prepare Project Timeline:**

10 weeks and 10 days [May 2008 through July 2008]

---Moderately Intensive Activity---

- [1/2 day] *define* wellness, including personal wellness, organizational wellness, and transformative wellness.
- [1 day] *delineate* cultural and commercial relevance factors.
- [1 day] *list* my observations regarding the intersection of wellness and relevance factors.
- [1/2 day] *select* one or two relevance factors to focus on.

---Medium Intensive Activity---

- [5 days] *arrange for* an audience to present this project to.
- [1 day] *arrange to* present this project to a willing and available audience, and receive their feedback.
- [1 day] *present* my project.

---Highly Intensive Activity---

- [3 weeks] *find and support* my focal points, by researching and organizing substantiating information (from periodicals, books, journals, or other educative/media sources).
- [1 week] *select* a sample set of the substantiating information to utilize.

---Medium Intensive Activity---

- [2 weeks] *deliberately apply creativity tools to organize*, into a cohesive and workable form, methods for expressing this project's overall content (i.e. the definitions of wellness, the selected relevance factors, and the selected substantiating information).

---Highly Intensive Activity---

- [2 weeks] *create* the package or vehicle for this project's overall content.
- [2 weeks] *take the time to rely* on secondary project contributors (student or professional consultants), if the need arises.

---On Going Activity---

- [20 minuets daily] *log* my tasks, resource inputs, and progress benchmarks through this creative process.
- [30 minuets daily] *source* companies for the printing and binding of my Master's Project Books.
- [60 minuets daily] *regularly engage* in self-awareness and project-awareness routines to maximize my effectiveness within and enjoyment of this creative process.
- [30 minuets daily see above awareness routines] Finally and most importantly, I plan to *creatively manage and maintain* the flexibility of my expectations for the purpose of; adapting to, re-working, or re-planning, plans that may not unfold as desired.

## Identify Pertinent Literature or Resources:

Buffalo State College Online Journals Preliminary Search Results:

([high resonance results highlighted in green](#))

Concepts, Perspectives, Tool Adaptations or Development  
Creativity Content

Online Journals BSC/ Key Categories:

--- (keyword search) Creativity

Creativity (Crain Communications, Inc.)

Creativity and innovation management

Creativity research journal

Thinking skills and creativity

MM/CRS 690

SP 08

Designing an "Information-Experience" Using Creativity Science Theory & Tools | 71

---other results of possible interest or use  
Digital creativity (Exeter)  
Journal of creativity in mental health  
Psychology of aesthetics, creativity, and the arts

Online Journals BSC/ other possible keyword searches (unexplored):

Operational Research  
Organizational Development  
Organizational Planning  
Community Development  
Community Planning

Studies, Stories, Narratives:  
Health and Medical Content

Online Journals BSC/ Key Categories:

---Alternative Medicine

- [Scientific review of alternative medicine](#)
- [Evidence-based complementary and alternative medicine](#) \*\*no-full text notice
- [Complementary therapies in medicine](#) \*\*no-full text notice
- [Integrative medicine: integrating conventional and alternative medicine](#) \*\*no-full text notice
- [Integrative medicine \(Encinitas, Calif.\)](#)
- [Complementary therapies in clinical practice](#) \*\*no-full text notice
- [Clinical acupuncture & oriental medicine](#) \*\*no-full text notice
- [BMC complementary and alternative medicine](#) \*\*no-full text notice
- [BioPsychoSocial medicine](#) \*\*no-full text notice
- [American journal of Chinese medicine \(1979\)](#)
- [Alternative medicine review](#)
- [Acupuncture in medicine: journal of the British Medical Acupuncture Society](#)
- [Clinical biomechanics \(Bristol\)](#)
- [Natural health](#) \*\*no-full text notice
- [Positive health \(Bristol, England\)](#)

Online Journals BSC / Other “Radar Hits” Categories

---Alternative Medicine

- [International journal of aromatherapy](#)

---Wounds and Injuries

- [Wound repair and regeneration](#)
- [International wound journal](#)

--- Anatomy

- [Journal of chemical neuroanatomy](#)
- [Neuroanatomy](#)

---Physiology

- [Bioelectrochemistry and bioenergetics](#) (Lausanne, Switzerland)
- Current opinion in neurobiology
- Dreaming (New York, N.Y.)
- Dynamic medicine DM
- [Economics and human biology](#)
- [Electro- and magnetobiology](#)
- Hormone research
- Hormones and behavior
- Human physiology
- [Integrative physiological and behavioral science](#)
- Journal of biomechanics
- [Journal of circadian rhythms](#)
- Journal of exercise physiology online
- Journal of general physiology
- Journal of neurophysiology
- ethnic minorities & public health
  - Ethnicity & health
- environmental health
  - Environmental health and preventive medicine
  - [Science of the total environment](#)
  - Management of environmental quality
  - Journal of environmental health
- medical statistics
  - [Advance data from vital and health statistics of the National Center for Health Statistics](#)
  - Health statistics quarterly
  - [Population health metrics](#)
  - [Vital and health statistics](#). Series 10, 11, & 13 Data from the National Health Survey
- regulation of health care
  - [Evidence-based healthcare & public health](#)
  - Health research policy and systems
  - Quality management in health care

Online Journals BSC other categories (unexplored) of interest:

- Medicine-Medical Research
- Medicine-Internal Medicine
- Medicine-History of Medicine
- Medicine-Clinical Immunology
- Psychaitry-Psychosomatic Medicine
- Psychaitry-Clinical Psychology

Online Journals BSC Keyword searches:

---Environmental Psychology

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- [Journal of environmental psychology](#)
- Lifestyle
- [American journal of lifestyle medicine](#)
- Disease Prevention
- Disease prevention week

Other “Radar Hits” Resources to Explore Further or to Re-explore:  
Health and Medical Content

SUNY medical and health sciences databases via UB (University at Buffalo)

The works or dissertations of:

Dr. Christianne Northrup (i.e. idea system Harvard Study which she cites - Immunity cell changes with films viewed)

Dr. Mona Lisa Schultz (i.e. connections she draws to behavior health, neurochemistry, and anatomical/physiological overall health such as sugar/morphine/opiates relationship and addictive physiological/brain chemical reactions etc.),

Dr. Norman Shealy (pre-cedent of Northrup and Schultz).

[1978 Book noted on CEF website/history timeline]

Barron, F. X. (1963). Creativity and psychological health. Princeton, NJ: Van Nostrand.

Birren, F. (1982). Light, color and environment: A discussion of the biological and physiological effects of color, with the historical data and detailed recommendations for the use of color in the environment. New York: Van Nostrand Reinhold Co.

Evans, G.W., McCoy, J.M. (1998). When buildings don't work: The role of architecture in human health. *Journal of Environmental Psychology*, 18 (1), 85-94.

Janoski, M. B. (1992). The physical effects quality of life based upon environment sensitivity: Does environment really, contribute to healthy, quality life? *Developmental Psychology*, 13 (2), 139-142.

Leslie, R.P. (2003). Capturing the daylight dividend in buildings why? and how? *Building and Environment*, 38 (2), 381-385.

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**APPENDIX B:**  
Slideshow thumbnails and/or print screen shots “Explore the Challenge”



Following a dedication on the first slide, the opening segment of this Explore a Challenge Information Experience is designed to prime curiosity and peak participant engagement.

**DEDICATION**  
*in honor of,*

My brother, Derek, the one who at his last days strongly modeled many Creativity Science practices (though unlabeled in them) and thereby unknowingly brought lots of light and joy to our family. Thank you for being the most-own-comfortable soul and my rock-gift giving, futurist thinking, idea-creating, socializing, comiserer, the love of nature who came before me, and from some of whom history's greatest poets, **creators**, owe one of the brightness of their own willing, motivation, ownership, and imagination.

Thank you for the love and inspiration with the same fiery willingness and fear-conquering faithfulness, to commit to **creating** your own world and beyond, any and every circumstance.

Michele Michel, maternal great-grandmother - Rosemary Michel, maternal great-grandmother  
Bertha Sarah, mother, my mother - Luella Carmel Behlomme, my sister.

As such, regardless of power, reverence, or those who come to their end, the wisdom of these is all, and the founding of a **creative change** becomes a career; the willingness is supported to personalize a professional path that ultimately, for others, illuminates, activates, and catalyzes positive **creative** (and active) potentials. This gift of freedom to **creating** in the vast of love, cultivating a work with existence, and that are continuously empowering, sustaining, and sustainable, and are unrelenting, full expression of a presence that liberates, carries forward beautifully this collaborative training and its amazing results. So thank you, International Center for Studies in Creativity and Buffalo State College, thereby, thank you for the opportunity to flourish from this most successful discipline of creative disciplines.

*in memoriam of,*

In lifetime of too many creative forces, pre-emptively mitigating (Mary, Maroon, Anne Constance, Rosemary, Vera Brocklyn, Helen, etc.), ensure it is to name a few of the exceptional teachers, and thank you, for your amazing, and all contributions by the systematically constructive challenges of preventable or reversible cause traumas (suicide, terminal and chronic) and their improving effects.

*in appreciation of,*

All the cherished guides and mentors along my own transformational journey towards restore health, wellness, meaningfulness, and the life-long supporting work of creative-creative service, beyond practice more especially to a pair of pivotal facilitators, in addition to a super-vast, generous hospitality, leadership, supreme skillfulness, and timeless wisdom.

Have forever changed my world for the better:

Roberta of Monsieur Foucault, Stefan Michol, Dr. Alan Weisselberg, and Ms. Virginia Harper.



Wherever you have been....  
Wherever you are headed...  
Let's bring a little Creativity along to enlighten the journey...  
...not to mention  
to lighten the baggage!  
It might come in handy!

So Hello,  
Could things be a bit better today.

Yes. No.

[\[CLICK HERE\]](#) [\[CLICK HERE\]](#)

Terrific,  
no pressing issues, challenges,  
crises, problems, or stressful items  
to address at the moment,  
well done!

Sounds like, maybe, you have solid practice in creating your day.

You might be curious and blown away to discover how some of your everyday habits of *attentiveness* and *awareness* are *incredibly relevant and helpful* to you, your relationships, and your community's material health!

You'll really appreciate the information-experience ahead. Enjoy the possibilities for your creative flow!

As my mom once told me: Though sacrifice may be required... choosing to pursue new knowledge is never a risk.

So, in this situation, You've gained everything & lost nothing from the sacrifice of a few minuets! ☺

Things could be a bit better at the moment. So, let's first begin by facilitating a fresh outlook & approach please! (+/- approximately 40 minutes) [\[CLICK HERE\]](#)

No challenges at the moment, **OR** I would just love to feed my curiosity first! Please, tell me more about creative flow. (+/- approximately 25 minutes) [\[CLICK HERE\]](#)

So an upgrade wouldn't be out of the question either. you challenge a bit OR to tap into some inspiringly useful curiosity a little.

Yes.

[\[CLICK HERE\]](#)

Not Sure.

[\[CLICK HERE\]](#)

Why not move forward, get unstuck, or be inspired?

Okay, bring it on, I'll do my best! [\[CLICK HERE\]](#)


No, I'm not willing to experiment right now. [\[CLICK HERE\]](#)

No problem, perhaps a more auspicious time awaits you. See you then!

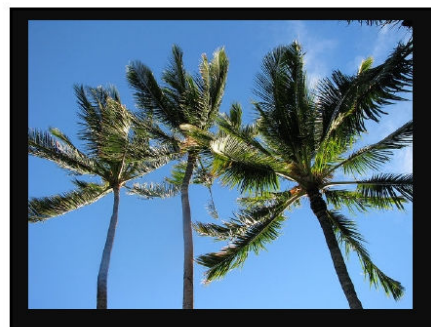
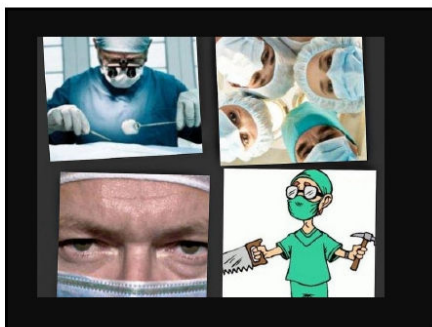
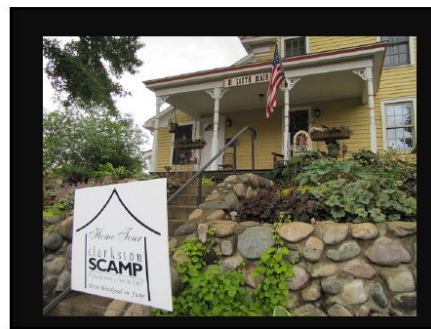
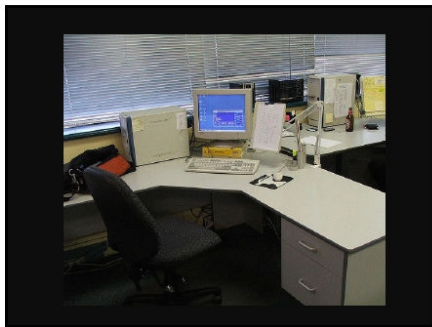
[\[CLICK HERE\]](#) just in case you're feeling: "I've changed my mind, I'm ready right now to try something new!"

Audio features such as music tracks and voiceover (note audio icons throughout) support pacing and guiding participants as they navigate the facilitative Information-Experience.

To begin,  
please *click the audio icon,*  
*and advance* to the next slide.



During the presentation wherever  
*this symbol* is encountered, please  
*repeat these steps* to continue.

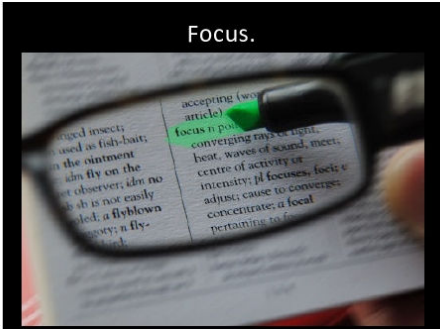




If where you physically are right now isn't part of the issue... where are you mentally, or soulfully (emotionally) right now?

PHYSICALLY, MENTALLY, SOULFULLY

WHERE IS YOUR MIND?      WHERE IS YOUR EMOTION?



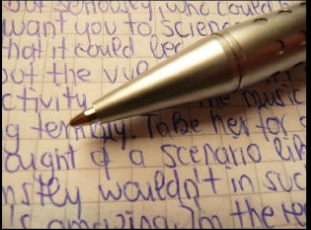
What is the place, person, space or time, that is affecting you right now?



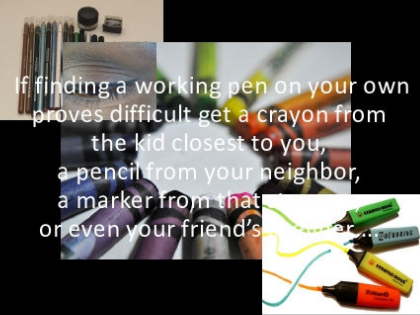


Hold your focus and attention right there on where you are; be it a physical location or a mental/emotional space. Now, what might be all of the issues irritating you right here, right now, about this physical or mental/emotional space you are in (which you've just noticed)?

Go ahead, get some paper and something to write with. Really, go ahead.



If finding a working pen on your own proves difficult get a crayon from the kid closest to you, a pencil from your neighbor, a marker from that person over there, or even your friend's.





They'll forgive you, and want to help too.  
The generousness that comes forth  
when taking on a creative endeavor,  
may surprise you!

Next,  
number your page 1 to 6,  
and write down some of the things  
that may be bothering you or  
challenging you at the moment.

Don't worry about how  
trivial,  
small, or  
absurd the issue seems.

Don't bother to concern yourself either  
with how  
huge,  
complex, or  
serious the issue might be.

**GRAND** or *granular-sized,*  
*DEFER WORRIES,  
WRITE DOWN EVERYTHING!*



If it is....  
bugging you,  
irritating you,  
draining you,  
debilitating you,  
distracting you, in anyway from  
performing, doing, AND being  
your best you  
right now in this moment....  
Then write it on your list!

As you consider....

what's bugging me, irritating me,  
draining me,  
debilitating me,  
distracting me, in anyway from  
performing, doing, AND  
being my best me  
right now?"

Remember to Write  
at the top of your list:

*"What might be  
all of the things,  
items,  
issues;  
bothering or  
challenging me  
right now?"*




Okay, now let's add items 7 through 12 to your list. You likely had extra things pop up as you reached for the first 6 things to focus on, right? No worries, just add these extras to your list, and any more that arise too! No prioritizing just yet, and unintentional duplicates or similarities are okay too, just keep writing!

Keep writing

- Don't stop just yet!

For every item that comes up, write it down. Try to *get each and every issue out of your head and heart and onto your sheet of paper.*



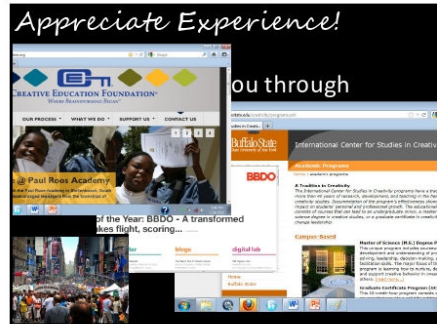
so how ma 36? Mo Cont e so far? n 36? to

!!!

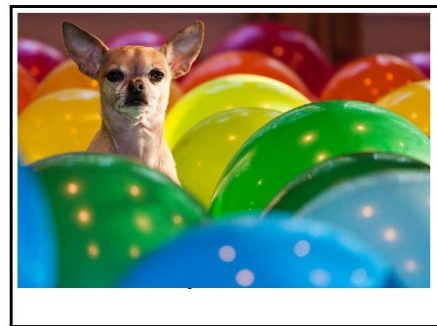

I know, I know!  
You, might be thinking....  
"36??!" OR  
Panicking ... "36!!!!,"  
OR shocked and swearing... "@#\*% 36!"  
AND maybe even:  
"Are you nuts!!"  
"Instead of feeling well, this is OVERWHELMING!!"  
"This is NOT helping."



your willingness  
to flow forward and follow through  
on your curiosity



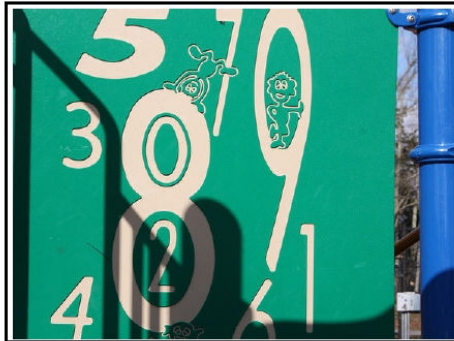
Since you participate,  
I've got you are also  
motivated and optimize  
Or, might you  
Either way, be  
your energy, curiosity & motivation!



Just getting it all out makes you feel...  
a bit lighter, right?







“Why this list of 36 items (or more) that are between me and my wellness,”  
 “...that stand between me and my best me right now?”

“Why not list 3 or 13 things or even 300 issues, why 36 challenges?”

Well,...

firstly,

300 items would be terrific!

But  
 you are new to this,  
and  
 we are tackling your obstacle(s) working one-on-one, rather than with a small resource group to assist.

**So, 36 makes...**

**a great warm-up target and provides you an introductory taste of an exceptional facilitative technology.**

often, figurin  towards

a lot of us a  want or

easily we want  / habituated to

th that we do  2 everything:

that is b about t  want, it we fear, or

and circumst  is all wrong, that we hate, ns, events, and ourselves in.

So,

as a **novice** to this facilitative process...  
 in working virtually,  
 rather than with the benefits of working together with an experienced facilitator directly and personally, ...

**it, often helps to first clear all that reactive stuff.**



The negative stuff that keeps us stuck where we are (or repeating ourselves endlessly):

*clearing out this stuff, makes way to reach for the proactive, positive stuff, the stuff...*

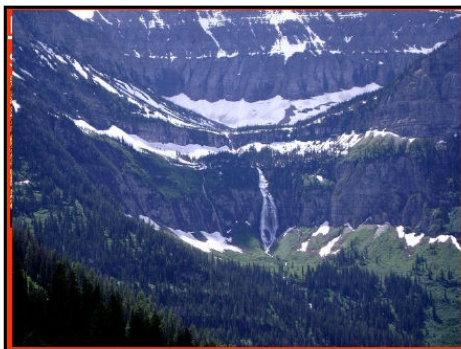

**that allows us to create** something different or new; the results, outcomes, and experiences we want; from our situations, events, and circumstances.



**Now back to your 36 exactly, nearly 36, or more than 36, Bothersome issues or challenges**



**How many of these have you shaken down & caught hold of?**

**WE'LL BREAKTHROUGH those negatives to reach your positive targets in no time!**

All done?


No. [\[click here\]](#)

Yes. [\[click here\]](#)

Lovely!

You're almost ready for the best part of this process.

Well, maybe, at least, it's one of the most fun parts!




Setting a match to your list (or the real things they represent)!  
No, This is not the next step.



Curiosity is a powerfully p  
force to be reckoned





BEYOND...



Fight, Flight, Fornication, & Fortune...

WHAT HAS UNLOCKED YOUR DRIVE?  
WHAT FUELS YOU?






Fight, Flight, Fornication, & Fortune...


**WHAT POWERS YOUR RESOLVE, TO SUCCESSFULLY RESOLVE YOUR CHALLENGE?**

As you reflect on this...




Take a **MICRO-STRETCH BREAK!**

Savor a few **SLOW DEEP BREATHS TOO!**




FOR A



MOMENT...

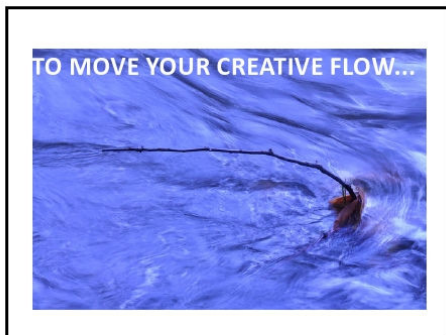
This moment, **right NOW, IS CRITICAL** before we take the next step, which is **the most fun step**(in my opinion), it is very important that you **take that micro-stretch-break and a slow deep breath right now.** Let's get rid of any negative stress or tension you don't need.

You may use the active-relaxation directives that follow or make up your own. Either way, ...

... particularly after realizing and releasing all you do not want... 

...to move your creative flow in the positive direction **YOU desire to go...**

...YOU must **be willing to move with it,** and motivate it forward, **in even the smallest way!**






To make a shift, **SHIFT!**

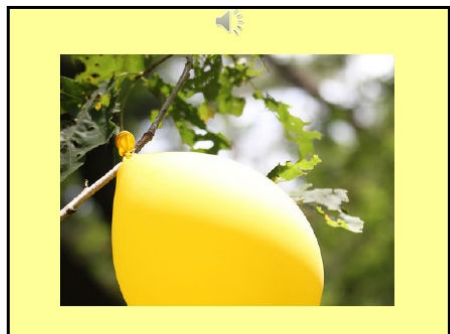
SHIFT your body,  
 SHIFT your energy.  
 SHIFT your energy,  
 SHIFT your mood.  
 SHIFT your mood,  
 SHIFT your perspective.  
 SHIFT your perspective,  
 SHIFT your perception.  
 SHIFT your perception,  
 SHIFT YOUR POSSIBILITIES



you can let go of the steering wheel for a moment...(well after you advance passed the next slide anyway, audio cues will tell you what to do next! ☺) i.e. This means: hands at rest:  
 OFF OF your computer, that crayon, marker, eyeliner, pen, pencil,...etc.  
 So, think of this as **“cruise control.”**  
 You’ll be driving again in no time, but for now, your only role is to **enjoy the ride!**

**60 SECOND SHIFT - Selections:**  
 Option A – Is your movement restricted?  
 Option B – Can you move about freely?

A  B



LAST BREATHS #1 OF 3



LAST BREATHS #2 OF 3

*Hold your Focus,  
1 more to go  
and you're ready!*

LAST BREATHS #3 OF 3




Okay...  
pull out a new sheet of paper.



Using the following prefixes,  
it's time to **write down exactly**  
**what YOU DO WANT!**

“How might I...?”  
“I wish....!”  
“How to...?”

“Wouldn't it be great if...!”

**Thinking up** these wish and question  
statements (using the prefixes) *affirms*  
*what you do want*, by showing what's  
been missing, it **reveals what it is that**  
**you most truly intend to accomplish!**

While you write your statements,  
 "How might I...?"  
 "I wish...!"  
 "How to...?"  
 "Wouldn't it be great if...!"

REMEMBER that...

- deferring judgment, and
- striving for quantity

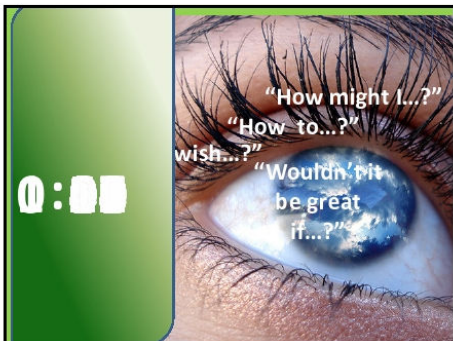
STILL APPLIES.

So let's reach again for 36 inspirations!

*defer judgment strive for quantity*

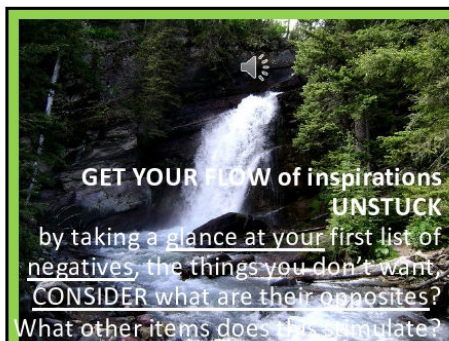
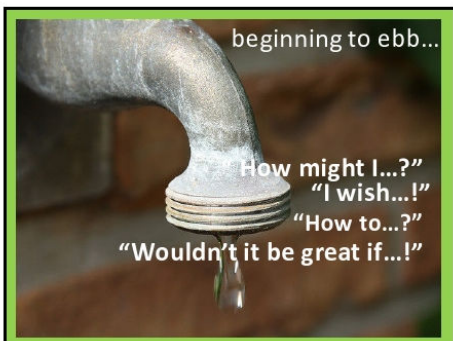
Staying open-minded when it comes to  
*Pick up the script going...  
 What are you feeling, really? Thoughts or  
 not as a result of work or play?*  
 open-hearted though, right?

*defer judgment strive for quantity*

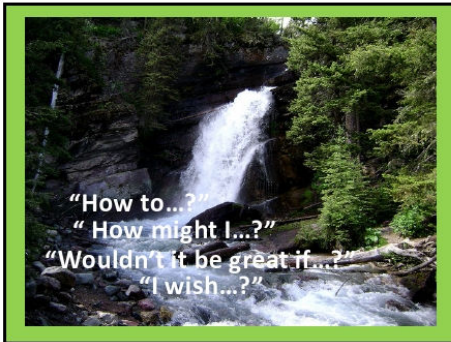


Since you've had practice, maybe  
 you've easily listed 36 items, or  
 very likely more than 36 items by now  
 of targeted  
 wish and inquiry statements.

If not, and you feel  
 your FLOW of thoughts and inspirations...







Let’s make a few more to do this by inquiry state

- blend and reach for

Ask yourself:

- What might be mixed? Or stretched?
- What seems to go together?
- Which items seem totally opposite?
- Do the contrasts or similarities bring any new items to mind?
- If so, write them down.

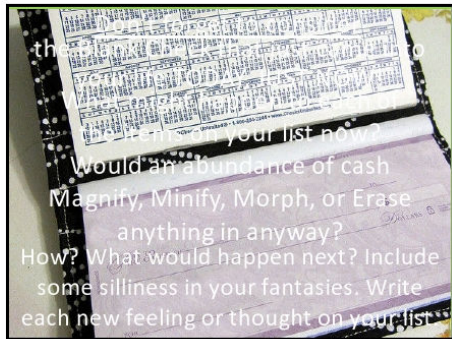
And a few 6 or 50. wish & Might I items? scenario?

Any Inspirations or New Thoughts From...

**Contrasting Items?**      **Compatible Items?**

What might happen to each of the items on your list so far? Would Magic Dust Magnify, Minify, Morph, or Erase anything in anyway?





*You've done great!*

Now for all your work  
the pay off process

All because you allowed yourself to:

- Defer Judgment
- Strive for Quantity
- Let your list inspire Blending, and Re-combining
- Reach for Wild and Crazy, or Silly and Bizarre, Scenarios from your situation comes next!!!





Is there one item on your list that highly resonates with you, a **high resonance** wish or question statement?

Are you asking: “High Resonance?”  
“What is this?”  
“How do I find it?”  
“How do I know it when I see it?”

Perhaps one of your wish or question statements .... gives you the feeling that if you successfully resolved it, it would eliminate a lot of the others?



Use these **guidelines** to keep you easily spotting the most relevant item on your list:

- **Be affirmative.**
- **Be deliberate.**
- **Check your objectives.**
- **Improve options.**
- **Consider novelty.**

More than thinking and beyond feeling, your hunch is a sensing process.

It's how you know before you go to check data and facts to confirm what you know!

Dust yours off, and let's put it to good deliberate use!

LET THE SPARKS FLY!

more than one  
That's okay! But  
you may  
the top 9  
the hottest,  
sp

HOWEVER, if you're DETERMINED TO FIND that one special high resonance spark...

The item that stands out strongest to you may be just the spark you need!

Ask yourself:

Which item seems most important in the long run to address, rather than immediately urgent?  
Which one seems more immediately urgent, rather than important?  
Are these different from the ones that seem to stroke a sensitive spot?  
Do any still hit a nerve?  
Which item would you engage in an instant; VERSUS which would you rather dismiss, ignore, push aside/procrastinate in addressing?

Take a moment, reflect on these.

Are you willing to respond honestly?



REMEMBER...



It's easiest to tame and customize a wild, crazy, bizarre, or silly choice



then it is to revive a dead one, OR uplift bland and tired routines, habits, & thoughts!

Yes! And only 1 spark is most relevant right now! [\(click here\)](#)

Yes! but I have a mini galaxy of 9 to 12 sparks, help! [\(click here\)](#)

Have you completed your selection?

No! [\(click here\)](#)

TOTAL CREATIVE CLARITY/  
Naming the Game:



So, GET READY TO PLAY "Name The Game!"

ONLY 1 rule applies.


TOTAL CREATIVE CLARITY/  
Naming the Game:

To Play "Name The Game":  
working on fresh paper, with the one high resonance item you selected....

OR working on paper with the grouped items you've clustered ;

OR working with Post-It™ arrangements of grouped items you've clustered, (per instructions for having selected multiple high resonance items)

1 rule is required.



VERB + NOUN

TOTAL CREATIVE CLARITY/  
Naming the Game:

The Game Naming Rule of

VERB + NOUN creates a phrase.

es

at you're reaching for.

e resolution you need.

HE STRUGGLE (making challenging) DISSOLVED!



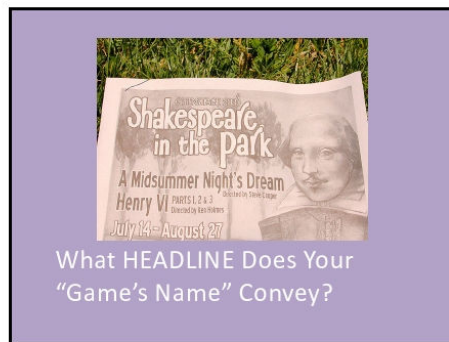
TOTAL CREATIVE CLARITY/  
Naming the Game:

**Verb + Noun**  
this 1 rule for Game Naming,  
creates a phrase.

*No long, detailed sentences,  
No Shakespearean soliloquies either.*

(of course, using appropriate  
conjunctions and articles of speech  
if they're needed is okay!  
\_such as: with, to, for, the, an, a, etc. \_)

*YET: No Extra Words Beyond These Few.*  
**THINK HEADLINE Rather Than Essay!**

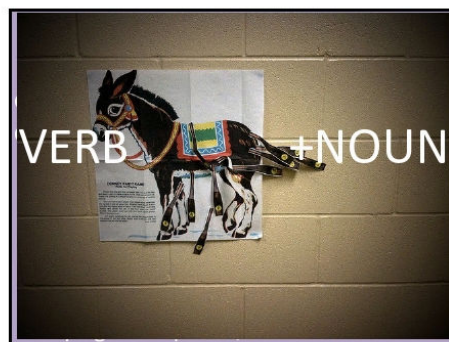


TOTAL CREATIVE CLARITY/  
Naming the Game:

The 1 rule for game names,  
**VERB + NOUN**  
means...

VERB = the action word that describes  
what needs to happen in the category,  
what you want to happen, or  
what you'd like done (or to do); and...

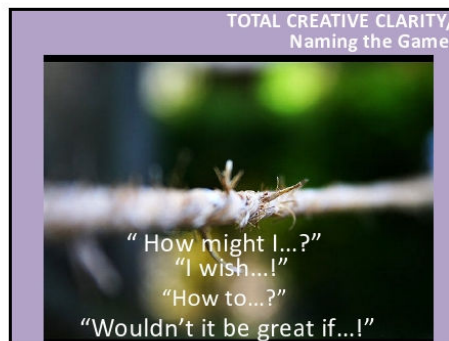
NOUN = the what, where, or how that is  
receiving the above noted action.



**VERB Samples:** Fly, Eat, Changing, Looking, Studying, Stretching.

**NOUN Samples:** Heaven, Golf Course, Director, Compassion, Spouse, Motorcycle.

**More Sample Phrases:**  
Eat Heavenly; Look for a  
Motorcycle; Stretching Compassion.



**Appreciate what has just resulted!**

Write your newly focused, and precisely sharpened challenge statement on a fresh clean sheet of paper, & now **ENJOY....** **the pleasure of your well earned, crisply honed clarity; the blank canvass from which you can now shape positive solutions.**



**Congratulations!** Knowing your challenge well, with deliberate awareness, is 99% of the work in resolving it. **You have successfully transformed confusion, frustration, stagnancy, or plan old fear; into fuel for positive: momentum, action, support, and change!**

Genius is one percent inspiration, *ninety-nine percent perspiration.* Thomas Edison

If I only had one hour to save the world, I would spend *fifty-five minuets defining the problem,* and only five minuets finding the solution. Albert Einstein

Written,  
Produced, &  
Directed By:  
*Stephanie Belhomme*

**Special Thanks To:**  
*Lemonade from Lemons - an opportune release from employment duties that allowed for total devotion to the completion of this work;*  
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*Jess Epstein, & Prerana Bhusal - for your technical insights;*  
*and many old friends, new friends, acquaintances, & family,*  
*from all directions, who continually rise to the occasion of offering their encouraging, loving, support!*

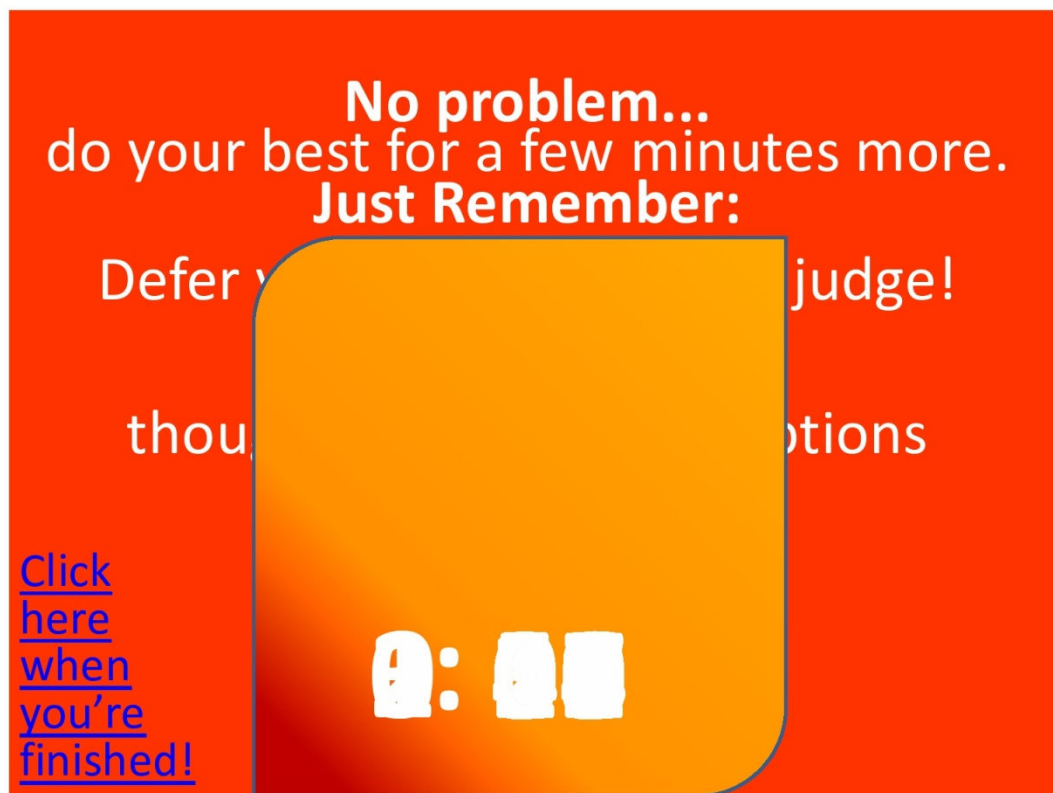
**Are you clear right now:**  
On How to use this fuel?  
On Where to direct your energy and attention?  
On How to be more effective?  
On What needs doing next?  
**Or...**

Might your clear cut challenge require something more?

A need for research development & support development **perhaps?**  
**Maybe**, a more unique, custom, or strategic approach?  
**Or even**, a method to deliberately explore next steps? **Wondering** about how to optimally harness your newly focused clarity and attention?

**If your challenge requires more**  
[CLICK HERE](#). Connect with resources to assess whether your goal may be benefited by further work with the CPS facilitative process . **OR**, gain insight [CLICK HERE](#) into *facilitation & Creativity Science* **to learn about:** correlations to *Creativity Science* Principles principles. that deeply shape how corporations, communities, groups, & individuals CREATE positive, powerful, proactive, PRODUCTIVITY and HEALTH!

The “Click Here” directives on the finale slide offers two avenues of exploration. The first is for accessing resources to delve deeper into strategic problem finding, problem solving, and solution implementing. The second leads to an immersive Information-Experience into the intersection of productivity and health as we create them, and thereby creativity and innovation potentials at large.



A timer supports a formal divergent thinking, activity within the Explore a Challenge Information Experience.




This path facilitates recognition and selection of hits in the Explore a Challenge Information Experience.

FOR MORE THAN ONE SPARK/  
Several multiple high resonance items:

To ensure that your options have been narrowed down to 9 to 12 choices, REMEMBER the [guidelines for easily spotting the most relevant sparks](#).

- Be affirmative.
- Be deliberate.
- Check your objectives.
- Improve options.
- Consider novelty.



FOR MORE THAN ONE SPARK/  
Several multiple high resonance items:

**AFFIRMATIVE** means: Seeking and stating what you intend rather than what you don't.

**DELIBERATE** means: Keeping biases, snap judgments, prejudices in check; evaluating every option equally and each as an opportunity.

FOR MORE THAN ONE SPARK/  
Several multiple high resonance items:

**OBJECTIVES** mean: Remembering the beginning desires/needs with which you engaged the process .

**IMPROVE** means: Workability is sometimes cultivated, rather than instantly born! The willingness to rework something is key.


**NOVELTY** means: Bravery Required! Choosing beyond habitual choices and comfort zones, this may be your breakthrough.

FOR MORE THAN ONE SPARK/  
Several multiple high resonance items:

You may **continue** your selection process for **3 minutes more**.

- Be affirmative.
- Be deliberate.
- Check your objectives.
- Improve options.
- Consider novelty.

[\(Click here to proceed, when ready\)](#)



FOR MORE THAN ONE SPARK/  
Several multiple high resonance items:

These **9 to 12 items**, from your list of nearly 50 or more **targeted wish and question statements**, shape your personal **hit-list** of specific details for **crafting** a comprehensive and **effective solutions strategy**.

FOR MORE THAN ONE SPARK/  
Several multiple high resonance items:

Once you've identified your 9 to 12 active high resonance sparks ... take a moment to **list your hit-list separately** on a new sheet of paper. Write each item on its own line, unless you have Post-It's™ available to you. If you do have Post-It's™ then, ... just use one Post-It™ per spark (i.e. hit-list wish or question).

FOR MORE THAN ONE SPARK/  
 Several multiple high resonance items:  
 Now that your top 9 to 12 most  
desired goals are separated,  
 look them over and take notice,...  
 ask yourself:  
 Might any items on this hit-list  
 be connected to any of the others?  
 Are there any themes, patterns, or  
 direct relationships here?  
 If there aren't any, If there are some  
 no need to create then they'll be  
 a relationship. easy to spot.

Continued: FOR MORE THAN ONE SPARK/  
 Several multiple high resonance items:  
 If you are using regular paper,  
 using some of the following symbols,  
 to establish like-pairs or like-groups of  
 items within a theme  
 will make your work go smoothly.  
 ! \$ # \* ^ ~  
 + ? € ◊ □ ○ ∞  
 If you're using Post-Its™ ,...  
 simply move them, arranging them in  
 proximity to their "relatives."

Continued: FOR MORE THAN ONE SPARK/  
 Several multiple high resonance items:  
 Using regular paper, the like-pairs or  
 like-groups of high resonance items  
 you've formed and categorized  
 beneath a symbol will be called a  
**cluster.**  
 \$ # \* ^  
 ~ + ? € !  
 Using Post-Its™ the ◊ □ ○ ∞  
 arrangements of your linked or  
 "related" high resonance items are  
 your **clusters.**

GUIDELINES TO "CLUSTER" SELECTED SPARKS/  
 multiple high resonance items:  
**TIP #1:** A cluster of 3 items or more is just  
 as valid as a cluster of only 1 item.  
**TIP #2:** AVOID force-fitting issues.  
**TIP #3:** AVOID discounting.  
**TIP #4:** For now, just sharpen your  
 awareness and bring together ONLY  
 what needs to be linked.  
 We'll work on naming these related items,  
 clusters, later.

GUIDELINES TO "CLUSTER" SELECTED SPARKS/  
 multiple high resonance items:  
 If you've been working on paper,  
 for each item you've grouped under a  
 symbol .... ! \$ # \* ^ ~  
 + ? € ◊ □ ○ ∞  
 Or if you've been using Post-Its™ ,...  
 for each arrangement of related items..  
**you are now all set to wrap up your  
 process work! ([click here to proceed](#))**

APPENDIX C:  
Slideshow thumbnails and/or print screen shots “Created Health”





**Might you consider...?**

“Studies were performed on individuals whose brains were clipped, or cut along the callosum, the central nervous pathway connecting the two hemispheres. Their findings ...explain a lot about why people so often squeelch or ignore their intuition. When an individual’s brain is clipped, the right and left hemisphere cannot communicate. Each acts independently and has separate experiences...., the left hemisphere will always have the dominant perception.....actively deny[ing] the perception of the right brain... For example,

PHYSIOLOGICAL/PHYSICAL AWARENESSES

...say you present a right brain with a copy of Playboy (put it in a person’s left hand). At the same time, you give the left hemisphere a National Geographic (put it in the right hand). The person will emotionally respond to the Playboy and will begin to turn red, but then ....ignore all of this and will say, ‘Aren’t these pictures of Africa simply breathtaking?’ ....” p. 63

(Dale, Leonard and V. Martin, "Cultural Cognition between left and right half systems of the brain," *Journal of Neuroscience*, v. 20(24), Cambridge University Press, Cambridge, England, 2000, p. 8123-8128. doi:10.1523/JNEUROSCI.4140-00.2000. Retrieved from <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC10710000/>.)

PHYSIOLOGICAL/PHYSICAL AWARENESSES

**Did you know...?**

“...psychiatrists teach...people about the ‘wise mind.’ Think of three circles on a page: the left circle is the mental or rational mind, the left brain; the right circle is the emotional mind, or right brain; and the circle in the middle, linking the other two, is the wise mind, truly a unity of both minds.... This balance is demonstrably beneficial. It’s been shown that true geniuses have a more fluid partnership between the two hemispheres than most people, a greater ability to switch rapidly and smoothly between the two.” p. 69-70

(Duckworth, 2010). *Thinking Without Words: Turning Abstractive Ideation into Action*. New York: Oxford University Press. Retrieved from <http://www.oxfordjournals.org/doi/pdf/10.1093/acprof:oso/9780195398881.003.0004>.

PHYSIOLOGICAL/PHYSICAL AWARENESSES

**Did you know...?**

“ The brain can process on the order of 110 bits of information each second (To understand what another person is saying to us, for example, requires about forty bits, which explains why we cannot understand more than two people talking at the same time.)...when one begins to consider the amount of psychic energy it takes merely to get ready in the morning, eat breakfast, drive to work, and so on, not much of it is left for substantive purposes. ”

p76-77 (CIC120849204, 11, 2003)

CREATIVE AWARENESS

**What if...?**

“...where every manager has to oversee massive amounts of information as well as people,... ‘the scarcest resource is attention,’ yet far too much of this resource is mismanaged and wasted because we have no idea how to deal with it effectively. ” p. 76-77

(CIC120849204, 11, 2003)

CREATIVE AWARENESS

**Might you consider...?**

“ Attention is psychic energy and like physical energy, unless we allocate some part of it to the task at hand no work gets done.”

p. 68-69 (CIC120849204, 11, 2003)

CREATIVE AWARENESS

**What if...?**

“...one of the fashionable concepts ... ‘multitasking,’ is more a myth than a reality...” p. 68-69 (CICCOLOMPTON, M., 2003)

CREATIVE AWARENESS

**Did you know...?**

When we ‘multitask’, we “move attention rapidly from one task to the other in quick succession, which only makes us feel as if we were actually doing things simultaneously...It takes anywhere from fifteen minutes to an hour to get one’s mind around a difficult problem to establish the conditions to develop a worthwhile solution. If one switches too soon and too often from one task to the next, it is likely that what the mind will come up with is going to be superficial, if not trivial...[it is] preferable to work on a single task until one becomes stymied; at that point switching to another problem will come as a relief. Then, after the new task becomes tiresome, one can return to the original problem refreshed.” p.68-69 (CICCOLOMPTON, M., 2003)

CREATIVE AWARENESS

**Might you consider...?**

“ Rhythms of effort and relaxation follow each other organically, in response to the activity itself and the person’s internal states,...In the last two centuries, however, human activity has increasingly been shaped by schedules set by the needs of industrial production.... ” p. 137-8 (CICCOLOMPTON, M., 2003)

CREATIVE AWARENESS

**Might you consider...?**

“The manager who does not set some time aside for reflection everyday is likely to be headed for a burnout. And the manager who does not actively protect his subordinates’ psychic energy from being disrupted is going to have a frustrated staff. It takes trust to respect a closed door, or private space in the maze of cubby holes...” p.135 (CICCOLOMPTON, M., 2003)

CREATIVE AWARENESS

**Imagine if...?**

“ Many of the challenging, complex activities we must undertake in everyday life are so badly designed that instead of producing flow, they produce anxiety or boredom. ...too few jobs are so designed as to make flow possible. ” p. 80-81 (CICCOLOMPTON, M., 2003)

CREATIVE AWARENESS

**Might you consider...?**

“ Another condition that makes work more flow like is the *opportunity to concentrate*...If a person is working on a problem for hours is interrupted by a phone call, it may take another half hour afterward to get her mind back to the point where it was before the call..person A comes by...., you have to reorganize your mind to see things from his point of view, which is fine. But when [person] B, C, and D stop in one after the other ...[this] take[s] a toll on consciousness quite quickly. ” p.134 (CICCOLOMPTON, M., 2003)

CREATIVE AWARENESS

**Did you know...?**

“ Concentration can be disrupted ...by such things as the products of new technologies...[Yet] As with other wonders of technology one must draw a line and reassert control over the medium. ”

p. 135 (IC10224490345, 11, 2003)

CREATIVE AWARENESS

**Did you know...?**

“ Burnout is caused...by too much work, but also by too little....In assessing the suitable level of challenge for employees, ... know their particular skills...current opinion favors ... Determine ... strengths, and build upon them. ” p.131 (IC10224490345, 11, 2003)

CREATIVE AWARENESS

**Did you know...?**

“ Stress is not so much the product of hard work, as it is having to switch attention from one task to the other without having any control over the process. ” p. 134 (IC10224490345, 11, 2003)

CREATIVE AWARENESS

**Did you know...?**

Studies have looked at the concept of hardiness. ...Researchers looked at two groups of business executives: both were highly stressed....


(B. H. Fisher, "A Review of Research with Measures of ego strength derived from measures of the hardiness", Gen. Psychol. 77 (1982): 385-398; S. C. Johnson et al., "Personality and health: a prospective study", J. Pers. & Soc. Psychol. 42 (1982): 385-377; S. C. Johnson, "Successful life events, personality, and health: a theory and research", J. Pers. & Soc. Psychol. 57, 46 (1989): 6-13.)

E~MOTIONAL/RELATIONAL AWARENESS

...one group exhibited a high instance of illness whereas the other group had no illnesses. The scientists found that the individuals with high stress and no illness had a strong commitment to themselves, had a vigorous attitude toward the world around them, looked for meaning in the events that took place, and believed that they had some control over every situation. The executives who succumbed to illness, on the other hand, felt powerless, were nihilistic, and believed they had little or no control over what happened to them. They felt that they were the pawns of outside forces. P. 165

(B. H. Fisher, "A Review of Research with Measures of ego strength derived from measures of the hardiness", Gen. Psychol. 77 (1982): 385-398; S. C. Johnson et al., "Personality and health: a prospective study", J. Pers. & Soc. Psychol. 42 (1982): 385-377; S. C. Johnson, "Successful life events, personality, and health: a theory and research", J. Pers. & Soc. Psychol. 57, 46 (1989): 6-13.)

E~MOTIONAL/RELATIONAL AWARENESS

**Might you consider...?** 

“ While executives may find many sources of flow in their work, what of the clerical workers, salespeople, service employees? The people, who clean the offices, unload the trucks, answer irate customers on the phone all day? How much flow do they experience on the job? In many organizations, management...does not consider it the firm's responsibility to see to it that every employee has a job that is worth doing for its own sake, and in which one can grow...This ...attitude...is simply not good business. ” p.205 (IC10224490345, 11, 2003)

CREATIVE AWARENESS

**Might you consider...?**

“How well your life’s blood flows through your heart, arteries, and veins is linked to the degree to which joy flows through your life...we know the unresolved and unexpressed anger, sadness, and fear actually cause vasoconstriction, a tightening of the blood vessels connected to the heart. When you feel anger or fear, these blood vessels constrict in response to an outpouring of chemicals from the sympathetic nervous system....”

E~ MOTIONAL/ RELATIONAL  
AWARENESS

“...In contrast, joy and love open up the blood vessels and creates more blood flow to your heart. This is not to say, though, that you should never feel fear or anger. Feeling and expressing *all* emotions, in a balanced way, is essential to health ...” p. 219 (Scheer, 1991)

E~ MOTIONAL/ RELATIONAL  
AWARENESS

**Did you know...?**

“In looking at victims of extreme events, such as survivors of concentration camps and disasters, researchers have found that those who did well and had good emotional health were those who had a hardy attitude. They didn’t succumb to feelings of victimization....At the same time, they didn’t become overly hardy and refuse to acknowledge the grief and pain of their situation.” p.165

(S. H. Friedman, "The Role of Personality with Measures of Life Events Derived from Stress and the Hardiness", *Annals of the New York Academy of Sciences*, 1987) (S. Cohen, S. C. Treanor, M. S. Kamarck, & M. M. Mermelstein, "Psychosocial Stressors and Health: A Prospective Study", *Journal of Personality and Social Psychology*, 1983) (S. Cohen, S. C. Treanor, M. S. Kamarck, & M. M. Mermelstein, "Psychosocial Stressors and Health: A Prospective Study", *Journal of Personality and Social Psychology*, 1983)

E~ MOTIONAL/ RELATIONAL  
AWARENESS

**Did you know...?**

Stressors can originate from, “...the external environment...or...within the body.... [For example] low blood sugar level, increased acidity of the extracellular fluid, pain, or unpleasant thoughts.” p. 10-11 (Scheer, 1991)

“ If the body did not have a homeostatic mechanism for reducing [ the effects of a stressor, such as] the amount of acid, the extracellular fluid would become too acidic and destroy the cells. Every body structure, from the cellular to the systemic level, contributes in some way to keeping the internal environment within normal limits.” p. 10-11 (Scheer, 1991)

PHYSIOLOGICAL/PHYSICAL  
AWARENESS

**Did you know...?**

“Walter B. Cannon (1871-1945) an American physiologist ...coined the term homeostasis...” p. 10-11 (Scheer, 1991)

“Any stimulus that produces a stress response is called a stressor...Stressors vary among different people and even in the same person at different times.” p. 556-557 (Scheer, 1991)

PHYSIOLOGICAL/PHYSICAL  
AWARENESS

**Might you consider...?**

“Excessive stimulation of most sensory receptors causes pain.” p. 448 (Scheer, 1991)

“Pain...provides us with information about noxious, tissue-damaging stimuli and thus often enables us to protect ourselves from greater damage.” p. 448 (Scheer, 1991)

PHYSIOLOGICAL/PHYSICAL  
AWARENESS



**Might you consider...?**

“...stimuli that elicit pain include excessive distension or dilation..., prolonged muscular contractions, muscle spasms, inadequate blood flow to an organ or the presence of certain chemical substances.” p. 448 (MORRIS & FAY (Eds.), 2003)

PHYSIOLOGICAL/PHYSICAL  
AWARENESSES

**Imagine if...?**

“ The receptors for pain, called nociceptors, are free nerve endings...found in almost every tissue of the body. They may respond to any type of stimulus if it is strong enough to cause tissue damage. When stimuli for other sensations, such as touch, pressure, heat, and cold, reach a certain intensity, they stimulate the sensation of pain as well.” p. 448 (MORRIS & FAY (Eds.), 2003)

PHYSIOLOGICAL/PHYSICAL  
AWARENESSES

**Might you consider...?**

“If a stress is extreme, unusual, or long-lasting....then the stress triggers a wide-ranging set of bodily changes called the stress response or General Adaptation Syndrome (GAS). Hans Selye, a world authority on stress, introduced the concept of the GAS...” p. 556-557 (MORRIS & FAY (Eds.), 2003)

There are two types of GAS. “When a stressor appears it stimulates the hypothalamus [in the brain] to initiate the GAS through two pathways...The first produces an immediate set of responses called the alarm reaction...The second...called the resistance reaction is slower to start, but its effects last longer.” p. 556-557 (MORRIS & FAY (Eds.), 2003)

PHYSIOLOGICAL/PHYSICAL  
AWARENESSES

**Did you know...?**

The resistance reaction GAS and the hormones triggered by it, “...allows the body to continue fighting a stressor long after the alarm reaction dissipates.....it also provides...enzymes, and circulatory changes needed to meet emotional crises, perform strenuous tasks, or resist the threat of bleeding to death...[it] is successful in seeing us through a stressful episode, and our bodies then return to normal.” p. 557-559 (MORRIS & FAY (Eds.), 2003)

PHYSIOLOGICAL/PHYSICAL  
AWARENESSES

**Did you know...?**

“Occasionally, the resistance [reaction] stage...moves into the stage of exhaustion. Cells lose more and more[nutrients]...they function less and less effectively. Finally, they start to die...Unless rapidly reversed, vital organs cease to function...” p.557-559 (MORRIS & FAY (Eds.), 2003)

PHYSIOLOGICAL/PHYSICAL  
AWARENESSES

**Did you know...?**

“People between the ages of 30 and 49 are the most likely to work long hours’ (Kodz et al., 2008, P. 2).” (KODZ ET AL., 2008, P. 2)


CREATIVE AWARENESSES

**Might you consider...?**

“...Managers, professionals, and operative and assembly workers are those occupations most likely to work long hours’ (Kodz et al., 2008, p. 2).”

“Small business owners work the longest hours (paid and unpaid) at their main or only job, with 38 percent working more than 50 hours per week...’ (Bond, Thompson, Galinsky, & Protas, 2002, p.52).”

CREATIVE AWARENESS

**Might you consider...?** 

“In a recent poll conducted by ComPsych Corporation, 77% of respondents reported going to work when they were sick for the following reasons: 33% ‘because my workload makes it too difficult to take off,’ 26% ‘because it feels ‘risky’ to take off in the current work environment,’ and 18% ‘because I have to save my sick days for when my kids need me’ (ComPsych Corporation, 2004).”

CREATIVE AWARENESS

**Did you know...?**

“Only 68 percent of the U.S. workforce have paid time off for personal illness, with managers and professionals, more highly compensated employees, and older employees having greater access than other employees’ (Bond, Galinsky, & Hill 2002 p. 9).”

CREATIVE AWARENESS

**Imagine if...?**

“...the parents of teenagers are more overworked than parents with younger children. In addition, we found that employees with elder care responsibilities tend to be more overworked than employees without these responsibilities’ (Galinsky, Bond, Kim, Backon, Brownfield, & Sakaj, 2005, p. 6).”

CREATIVE AWARENESS

**Might you consider...?**

“The average weekly hours of family caregiving for adult relatives amount to a part-time job: 23 hours per week for women, and 19 for men.

[Additionally] ‘One third (35%) of caregivers say taking care of the person they help rates a four or five, on a five point scale where five is very stressful’ (National Alliance for Caregiving and AARP, 2004, p. 60).”

CREATIVE AWARENESS

**What if...?**

Also according to a CCH Incorporated survey “...‘two out of three employees who fail to show up for work aren’t physically ill... The survey found that Personal Illness accounts for only 35 percent of unscheduled absences, while 65 percent of absences are due to other reasons, including Family Issues (21 percent), Personal Needs (18 percent), Entitlement Mentality (14 percent), and Stress (12 percent)’ (CCH Incorporated, 2005).”

CREATIVE AWARENESS

### Did you know...?

In 2005, CCH [Incorporated] reported from its ".....Unscheduled Absence Survey, 'the average cost of absenteeism rose to \$660 per person per year, up from \$610 in 2004. Notably the survey only measures direct payroll costs for paid, unproductive time. The high cost of absenteeism hurts organizations even more when other costs, such as lost productivity, morale, and temporary labor costs are considered (CCH Incorporated, 2005)"

Source: CCH Incorporated, 2005. "Unscheduled Absence Survey." Available at: <http://www.cch.com/absenteeism>

CREATIVE AWARENESS

### Might you consider...?

The NSCW [National Study of the Changing Workforce] found "...nearly three times as many employees in effective workplaces 36% exhibit very good mental health as employees in ineffective workplaces 13%" (Bond, Galinsky, & Hill, 2002, p.4).  
 "The Families and Work Institute define effective workplaces as those that offer their employees: job autonomy, challenge and opportunity for growth and advancement, supervisory and co-worker support, decision latitude, and flexibility."

Source: Families and Work Institute, 2002. "The Families and Work Institute." Available at: <http://www.familiesandwork.org>

CREATIVE AWARENESS

### Imagine if...?

"...psychological capital is built up when the attention invested results in a more complex consciousness-more refined skills, a fuller understanding of some subject, a deeper relationship. This usually takes place when we use our skills to confront a higher level of challenges-in other words, when we experience flow." p. 80-81

Source: Csikszentmihalyi, M., 2003.

CREATIVE AWARENESS

### Might you consider...?

"Groups of people can also be described as being more or less complex....One of the key tasks of management is to create an organization that stimulates the complexity of those who belong to it." p. 68-69

Source: Csikszentmihalyi, M., 2003.

CREATIVE AWARENESS

### What if...?

" Depression is a biological change that occurs in us when we're separated from the object of our love and support, from a social connection that helps regulate our bodies....Scientists now know ....Close proximity and touching release norepinephrine and dopamine, two chemicals that are presumed to stimulate growth in the brain. p.148

Source: LeDoux, J.E., 2000. "The Biology of Emotion." In: The Biology of Emotion. Cambridge, MA: MIT Press. p.148.

EMOTIONAL/ RELATIONAL AWARENESS

### What if...?

" Being together in close and constant fashion the way we are in a family-eating, sleeping, conversing, playing, working, praying-causes us to synchronize our biological watches. All our body rhythms, having to do with sleeping, eating, dreaming, hormones, immunity, cortisol levels, heart rate, and endocrine systems, are governed by metabolic regulators that make them function in healthy fashion. Every single system in your body, in other words, is regulated by the interaction of belonging. Scientists studied the effects of isolation by putting people into rooms alone, without companionship, and observing what happened to their biological rhythms..."

EMOTIONAL/ RELATIONAL AWARENESS

“...it had long been believed that human body rhythms were synchronized with the light,.....To the scientists’ surprise, however, they found that the subjects’ body rhythms weren’t regulated by the light alone, and they [the subjects] became unstable.”p144

(S. S. Czeisler, Biological Rhythms of Man: A Study of the Effects of Light and Darkness on the Human Body, Harvard University Press, 1997)

EMOTIONAL/RELATIONAL  
AWARENESS

**What if...?**

“A recent (3/27/2009) NIELSEN Company study found that in the U.S. the average adult is spending eight and a half hours a day in front of a screen, be it a computer screen, cellphone screen, TV screen, DVDs, sports channels, video games, or whatever.” p. 45

Ballas, R. H. (2009). The 2009 Nielsen Study: How to Find Your Audience. New York: The Speed Press.

PHYSIOLOGICAL/PHYSICAL  
AWARENESS

**Might you consider...?**

“it has been suggested that opioid peptides are the body’s natural painkillers. They have also been linked to improved memory and learning; feelings of pleasure or euphoria; control of body temperature; regulation of hormones that affect the onset of puberty, sexual drive, and reproduction; and mental [health]...” p. 430

(M. J. Gold, 1993)

PHYSIOLOGICAL/PHYSICAL  
AWARENESS

**Did you know...?**

The first neuropeptides discovered “were two molecules, each a chain of 5 amino acids named enkephalins. They have potent analgesic (pain-relieving) effects, 200 times stronger than morphine. Other so-called opioid peptides include the endorphins and dynorphins.” p. 430

(M. J. Gold, 1993)

PHYSIOLOGICAL/PHYSICAL  
AWARENESS

**What if...?**

“Many of the neuropeptides are also found in other parts of the body, particularly the digestive system, where they serve as hormones or other regulators of physiological responses.” p. 430

(M. J. Gold, 1993)

PHYSIOLOGICAL/PHYSICAL  
AWARENESS

**Might you consider...?**

“In 1974 scientist discovered that certain brain neurons have...receptors for opiate drugs such as morphine and heroine. The quest to find the naturally occurring substances that use these receptors brought to light the first neuropeptides.” p. 430

(M. J. Gold, 1993)

PHYSIOLOGICAL/PHYSICAL  
AWARENESS



**Did you know...?**

" Scientist hold that social networks and social support play a role in the ability of our blood cells to resist infections....And social interaction decreases the amount of medication people need and accelerates their recovery from illness. One study looked at surgical patients...The anesthesiologists were told to talk to one group while medicating them, extending support, encouragement, and reassurance....The patients who received special care were found to need less pain medication after the surgery and were discharged an average of 2.7 days earlier than the patients who received no special care." p. 153

(J.S. HURCH ET AL., "SOCIAL NETWORKING AND HEALTH," SCIENCE 241 (1998): 948-53; J.S. HURCH ET AL., "SOCIAL NETWORKING AND HEALTH IN THE ELDERLY," JAMA 277 (1997): 1808-12); R. GELBERG ET AL., "EFFECTS OF MEDICATION MANAGEMENT AND EDUCATION OF PATIENTS," MEDICINE 70 (1991): 329-33.)

**What if...?**

"People with a more diverse social network live longer than people with fewer relationships, and having few friends is a greater health risk than smoking, obesity, and other factors." p.155

(J.S. HURCH ET AL., "SOCIAL NETWORKING AND HEALTH," SCIENCE 241 (1998): 948-53; J.S. HURCH ET AL., "SOCIAL NETWORKING AND HEALTH IN THE ELDERLY," JAMA 277 (1997): 1808-12); R. GELBERG ET AL., "EFFECTS OF MEDICATION MANAGEMENT AND EDUCATION OF PATIENTS," MEDICINE 70 (1991): 329-33.)

**Did you know...?**

"the brain communicates constantly with other organs, and they in turn communicate with us. ...When intuition comes, the brain releases endorphins and neuropeptides to all the nerves, the blood vessels, the heart, the lungs, the gastrointestinal tract, ...a systematic organization of specific emotions and memories in the brain is being transferred to specific organs in the body. This is all part of...our intuitive guidance system. We all have a brain ...dreams...a body....memories. An intuition network is in place inside everyone of us." p. 36-7

(SHELDON A. LEVINE, M.D., 1993)

**Might you consider...?**

"...a long-term or strong resistance [stress] reaction puts heavy demands on the body...[which it] may not be up to handling the demands [of causing it to even] ...suddenly fail under the strain." p. 557-559

(HEYER, 6 MAY 1993, 1993)

"...it is clear that stress can lead to certain diseases. [Some] stress-related disorders include gastritis, ulcerative colitis, irritable bowel syndrome, peptic ulcers, hypertension, asthma, rheumatoid arthritis, migraine headaches, anxiety, and depression.. It has also been shown that people under stress are at greater risk of developing chronic disease or dying prematurely..." p. 559-560

(HEYER, 6 MAY 1993, 1993)

**What if...?**

" We're all familiar with the symptoms of bad workplaces-the personal stress, the erosion of physical and mental health, the lower productivity. A society of great workplaces, where people have confidence in management and are respected, would be a superior place for everyone."

(MARTIN LUTHER KING, JR., 1963)

**Might you consider...?**

There is a "...connection between happiness and business [it] is that...There is always a group of people involved, whether the concern is a small grocery store or ...a huge conglomerate...A business organization whose employees are happy is more productive, has a higher morale, and has a lower turnover. Consequently, any manager who wants his or her organization to prosper should understand what makes people happy, and implement that knowledge as effectively as possible." p. 25

(CROSBY, 1979)

**Imagine if...?**

"The future of our economy is tied to the health of our citizens, and our health is increasingly related to chronic [and terminal] disease prevention and treatment. Until we succeed in leading healthier lives and delivering better care to treat chronic [and terminal] disease, our long-term prosperity is at risk." (Harvard, 12 September 2009. Retrieved 12/12/2009 - Version of 02/04/09 Update)

CREATIVE AWARENESS

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**HAPPY CREATING!**

Written,  
 Produced,  
 & Directed By:  
 Stephanie Belhomme

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 & family, from all directions, who rose to the occasion of offering their encouraging, loving, support!

If something has come to mind that you'd like to begin facilitating a fresh outlook & approach for, please [\[CLICK HERE\]](#) to begin exploring your challenge.  
 Or, [\[CLICK HERE\]](#) to organize any after thoughts & conclude your experience.  
 Alternatively, if your curiosity is satisfied & you are ready to exit now, [\[CLICK HERE\]](#)

In addition to the option to exit the experience or explore a challenge, the final slide of this segment offers the opportunity to navigate through a guided exercise that assists a participant in ordering or personally contextualizing any given content related data or information arising in awareness. It helps to build a bridge from this Information-Experience towards the creation of their own, self-originating and guided, knowledge-experience.

These slides deliver the closing exercise previously mentioned.

AS YOU EXPLORED THE SYNTHESIS,  
SYNERGY, AND SYMBIOSIS,  
WHAT MIGHT BE ONE OF YOUR  
PHYSIOLOGY, PSYCHOLOGY, & SOCIOLOGY  
MEAN FOR YOU?  
TO UNCOVER, RECOVER, OR DISCOVER  
YOUR POSSIBILITIES AND SYMBIOSIS...

PHYSIOLOGICAL, SOCIOLOGICAL, PSYCHOLOGICAL  
WHAT MIGHT...  
OF  
CREATIVITY'S  
PHYSIOLOGY, PSYCHOLOGY, & SOCIOLOGY  
MEAN FOR YOU?  
TO UNCOVER, RECOVER, OR DISCOVER  
YOUR POSSIBILITIES AND SYMBIOSIS...  
[CLICK HERE]

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**Ready for answers to your  
questions about Creativity  
Science & facilitation, OR curious  
about Stephanie Belhomme?**

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Return to  
explore a  
challenge:

[\[HERE\]](#)

Return to  
explore  
“Created  
Health  
Creating  
Wellness &  
Creativity”

[\[HERE\]](#)

Navigational options following the choice to exit the Created Health Information-Experience.



APPENDIX D:  
Q&A and Extended Learning –  
PDF Files embedded via links within the PowerPoint Info Experiences

Thank you for your curiosity & enjoyment!  
Please do get in touch for a more thorough & customized introduction to what you've just  
experienced.  
[feedback@stephaniebelhomme.com](mailto:feedback@stephaniebelhomme.com)

**For Questions, Comments, or Further Assistance Concerning This Product:**

- **Your Experience Of It**
- **The Content Presented Within It**
- **The Science and Study Integral To and Underlying It's Design...**

**Please Contact:**

Stephanie Belhomme B.S., M.Sc.  
[feedback@stephaniebelhomme.com](mailto:feedback@stephaniebelhomme.com)

**Additional Resources:**

Creative Education Foundation  
[www.creativeeducationfoundation.org](http://www.creativeeducationfoundation.org)  
JCB - Journal of Creative Behavior – online access (homepage)  
<http://onlinelibrary.wiley.com/journal/10.1002/%28ISSN%292162-6057>  
CPSI - Creative Problem Solving Institute Conference  
[www.cpsiconference.com](http://www.cpsiconference.com)

International Center for Studies in Creativity  
Buffalo State College – Chase Hall  
Elmwood  
Buffalo, NY  
00 716 878 6223  
[www.buffalostate.edu/creativity](http://www.buffalostate.edu/creativity)

### **Curious about: Creative Problem Solving, Facilitation, and/or Creativity Science?**

What's so special about CPS?

The *creative* part makes CPS (Creative Problem Solving) unique; as does its rigorous research history which has refined and synthesized it into the explicit process that it is today!

How might I know if CPS is right for an issue I'd like to resolve?

CPS opens up the terrain to positive, productive, proactive options and solution-finding or formulating! So, if you are stymied in addressing a concern of significant interest to you and:

1. you have total or majority ownership of the issue (or influence with the person who does);
2. you are currently motivated to resolve it as quickly or as thoroughly as possible; and
3. you are willing to invest some imaginative effort in crafting a quality solution rather than a superficial fix;

then CPS is for you!

What *exactly* is CPS (Creative Problem Solving)?

Creative Problem Solving is a time tested theory and method that explicitly illustrates how people go about finding meaningful, or stellar, solutions when confronted with any manner of frustrations, obstacles, obstructions, detours, or challenges, etc.

How did CPS get started, what's its history?

Be it professional or personal contexts, few people walking our planet have absolutely, positively, no problems concerning them. Yet the majority of us usually approach the hugely common occurrence of being faced with a challenging task, endeavor, or problem in haphazard ways. The hazards of doing this are likely easily apparent to you in the everyday happenings of your work and/or personal life, but what if other options were available? What if *positive and constructive, productive, thereby creative* choices were easily accessible to us? What if we could just side step those hazardous and destructive outcomes that grow out of the incessant "haphazard problem reacting" we're used to?

Alex Osborne, founding partner of the New York City Advertising Firm BBDO, made many of these observations in the course of his career and everyday life. His questions regarding his observations inspired him to deliberately pursue tools, techniques, and knowledge about how creativity works. Luckily, 50 years of inquiry into his curiosity and the formalized brainstorming method he originated; by a diverse community of scientist, business leaders, philosophers, artists, inventors, academics, and many more; has shaped the body of knowledge which has founded the CPS method and shaped the discipline of Creativity Science!

What is Facilitation?

Facilitation can be seen as two things. 1) It is a style of leadership 2) It is a manner of planning, organizing, managing, and wrapping-up a group meeting convened to address a specific topic or challenge.

What both meanings have in common is the common denominator that defines facilitation as a method for guiding any creative process. They both encompass:

- positively guiding the productive attention and engagement of all individuals involved;
- shaping a cohesive well-coordinated unit of individuals into a fluid team focused on achieving a unified end;
- deliberately navigating production details and processes towards achieving that specific end; and
- supporting enhanced (i.e. productive/creative) communication and planning skills of all participants.

Define Creativity Science?

In brief, it constitutes approximately 50 years of a body of research and studied data, information, and knowledge (both quantitative and qualitative) regarding the creativity of human capital. It's roots run deep and span wide into several disciplines. To name a few, these include:

- the business psychology of organizational development, innovation, and leadership;
- other areas of psychology such as developmental, educational, social, cognitive and behavioral;
- some areas of medical and psychiatric research including giftedness and genius; and
- it also bridges the domains of various arts, sciences, and design.

### **Curious about Stephanie Belhomme?**

What inspired production of this type of product?

Her current projects have arisen out of observations made when at age 23 she was set on a path to navigate beyond a mysterious “no cause, no cure” diagnosis, as well as the consequential collateral damage of this debilitating chronic health condition that devastated all areas of living in some way. Noticing how pervasive and readily available the repeatedly emphasized and offered “dis-ease management” approach was for her condition and others dealing with comparable circumstances due to other medical issues, while endeavoring to create for herself a customized, proactive path of “wellness management,” inspiration was sparked for: (a) “Re-inventing the Support Group,” and (b) “Facilitating Pre/Post and Inpatient Surgical Experiences,” and (c) many, many, other wellness supporting or health generating tools, products, services, or community awareness and consideration policies and practices.

The product of is the synergy between expertise shaped during her undergraduate (new media & communication, the economic currency of experiences studies) and graduate training (facilitating human creative capacities, applied imagination & innovation studies). It is thereby also directly nourished by these content areas in addition to the previously mentioned personal inspirations (particularly (a) and (b) noted above).

What might be all the ways to make meaningful use of this product?

Though designed to be effectively utilized by an individual, who may later be supported by a group, to begin addressing any professional or personal challenge, adapting the product for use within the specific context of facilitating health related challenges is a key interest for the future. It is a prototype of what a polygamous marriage might look like between: personal technologies; increased awareness of and accessibility to facilitation experiences; and participants' activating or initiating solution, resolution, change, or transformation of a problematic circumstance, issue, or challenge! When appreciated from this perspective an unlimited amount of applications easily reveal themselves.

What is her education?

Nearly a decade-long health sciences and healthcare industry "experiential-knowledge-training-boot-camp" rooted her interests in a body of knowledge that unites truths of material/physical sciences with those of social sciences, and then grounds both within the pragmatic realities of how individuals, groups, and communities function, flow, and perform at their best.

Through her interests regarding "the physiology of creativity," her expertise in shaping the everyday business processes and personal policies of creativity was deepened and advanced through a variety of professional experiences during and following completion of the Creative Studies Master of Science Program from the International Center for Studies in Creativity headquartered at SUNY's (State University of New York's) Buffalo State College. Be it the productive capabilities and capacities of individuals', groups', or macro-scaled societal-level initiatives, each of these excel from her application of Creative Problem Solving tools, Creativity Science concepts, and culture building training techniques which build positive, cohesive, competitively innovating team dynamics. She's also had training in Appreciative Inquiry (from Case Western University in Cleveland, Ohio) another facilitative technique for consensus building and social change.

Preparation for, and research completed to attain a self-designed Undergraduate Bachelor of Science Degree, titled Culture Communication & Commerce through SUNY (State University of New York) University at Buffalo, provided a bedrock of familiarity and excitement for the powerful potential impacts of: creative cultures, innovation supporting environments, healthy socio-economic and profitable bottom-lines, and the potent economic currency of experiences.

Lifelong fascinations with or pursuits in: Entrepreneurship; the Business Arts and Sciences; the Visual Arts; and Apparel Design and Management; proceeded all of Stephanie's formal research and specialized training.

What has her educational background accomplished?

SKILLED FACILITATIVE LEADERSHIP SUPPORTED BY POSITIVE LEARNER-SHIP, INTERPERSONAL RELATING. Through an experiential and scientific understanding of the consequences of deliberately creating, managing, or improving: interpersonal, group, or organizational, culture dynamics; creative climates and processes; and individualized creativity and innovation-oriented behaviors; graduate studies offered an arena for actively developing these pragmatic leadership tools.

PROACTIVE-CURIOSITY. EXCELLENT OBSERVATIONAL SENSES. INITIATIVE & STELLAR INSTINCTS GROUNDED BY KNOWLEDGABLE EXPERTISE. The foundations for this

graduate work sprung from research carried out during undergraduate study examining the question of: how does design (thereby non-tangible goods and services, including communication and culture) become a valued economic commodity? The most vast (macro) definition of “design;” to specified professional niche perspectives of “design;” and then socio-political and personal quality of life/work implications of “design” (a micro perspective) were each thoroughly explored. This study (begun in 2003 and completed in 2005) subsequently revealed the profound reach, in depth and breadth, of experiences as design; positioning experiences as the powerful economic currency of the future and our immediate commercial markets. It is noteworthy how recent (2008, 2009, 2010, 2011) and current (2012) trends and publications (such as those featured within this product) continue to reinforce and expound upon these findings across many disciplines.

A NATURAL “DESIGNER.” The myriad of methods she’ll utilize or create to stoke your creative fires in guiding you towards meaningful custom solutions and resolutions will astound you!

Thank you for your time & willingness!

Please share how this info-experience influenced you; a perception, a choice, a change, or an unexpected direction.

[feedback@stephaniebelhomme.com](mailto:feedback@stephaniebelhomme.com)

**Helpful Reading & Interesting Resources**

**(In Addition to Works Noted in References List):**

- Square One at 51: What I Did the Day After I Buried My Life - Hedria Lunken; WME Books 2007
- Jack's Notebook: A Business Novel About Creative Problem Solving – Greg Fraley; Thomas Nelson 2007
- Leading on the Creative Edge: Gaining Competitive Advantage Through the Power of Creative Problem Solving. – Roger L. Firestien; Piñon Press 1996.
- Anatomy of an Illness as Perceived by the Patient – Norman Cousins; W. W. Norton & Company, Inc. 1979
- Human Options: An Autobiographical Notebook – Norman Cousins; W. W. Norton & Company, Inc. 1981

**Bibliographic References:**

(A Full duplication of the items in the References list is included here.)

“Explore the Challenge” Information-Experience Experiment

(A Full duplication of the items in the References list is included here.)

“Created Health” Information Experience

(A Full duplication of the items in the References list is included here.)

**Visual - References:**

(A Full duplication of the items in the References list is included here.)

APPENDIX E:

Sample Brainstorming Exercise - Refining Project's Product and Content Design



## Sample Brainstorming Exercise - Refining Project's Product and Content Design

Note: hit items for clustering and highlighting in bold.

1 July 2008

- 1) WMBATW2 define: wellness, personal wellness, organizational wellness, transformational wellness?
- 2) HMI define: wellness, personal wellness, organizational wellness, transformational wellness?
- 3) H2 define: wellness, personal wellness, organizational wellness, transformational wellness?
- 4) Why define: wellness, personal wellness, organizational wellness, transformational wellness?
- 5) Who has defined: wellness, personal wellness, organizational wellness, transformational wellness?
- 6) H2 engage audience in defining: wellness, personal wellness, organizational wellness, transformational wellness?
- 7) H2 help audience in self-defining: wellness, personal wellness, organizational wellness, transformational wellness?
- 8) **H2 help each individual within an audience walk away with their necessary definitions of: wellness, personal wellness, organizational wellness, transformational wellness?**
- 9) H2 identify which wellness term [wellness, personal wellness, organizational wellness, transformational wellness] is necessary to define per audience?
- 10) **H2 keep the definition extension/expansion part of the definition game as charged and fun as the opening definition game?**
- 11) **H2 turn the definition extension/expansion part of the definition game into an extend the learning, takeaway, useful tool?**
- 12) **HMI I pull up, and pull out into the open; resistance, excuses, "can't-ness" towards "wellness" or the customizing of it? (i.e. remember Maria at Public Defenders office re: suggested solution for the phones)?**
- 13) **HMI use my AI adapted Targeting tool as a game prop or setup?**
- 14) **HMI use my I Mei facilitation learnings as a guide for this exercise?**

- 15) How to choose definitions of: wellness, personal wellness, organizational wellness, transformational wellness?
- 16) WMBAT criteria for choosing definitions of: wellness, personal wellness, organizational wellness, transformational wellness?
- 17) **HMI assist audiences/individuals in generating and selecting definition choosing criteria?**
- 18) H2 have audiences self-define: wellness, personal wellness, organizational wellness, transformational wellness?
- 19) H2 have individuals within audiences self-define: wellness, personal wellness, organizational wellness, transformational wellness?
- 20) H2 find the universal within the myriad definitions for: wellness, personal wellness, organizational wellness, transformational wellness?
- 21) **H2 have audiences find the universal within myriad definitions for: wellness, personal wellness, organizational wellness, transformational wellness?**
- 22) H2 have audiences calibrate their compasses towards wellness?
- 23) **H2 have individuals calibrate their compasses towards wellness?**
- 24) H2 equip listeners with dual compasses (one for individual/self, one for audience/group)?
- 25) **H2 equip listeners with savvy to recalibrate, recheck, re-aware with each group membership)?**
- 26) H2 facilitate listeners through compromising readings towards compatibility readings?
- 27) H2 engage and dialogue with listeners about compromise versus compatibility?
- 28) **H2 allow listeners to choose for themselves compromise versus compatibility?**
- 29) **HMI re-channel, and re-direct my “fascinating and useful content” I’m so eager to share if this “expert” content is less important than the real-time generated content?**
- 30) HMI keep my “fascinating and useful content” to a fluid and flexible 3 minutes worth [min] or 9 minutes or 15 minutes worth or 30 minutes worth or 36 minutes worth or 42 minutes worth [max]?

3 July 2008

WMBAT ways *I* would define OR RECOGNIZE personal wellness (i.e. “personal wellness is...”)?

- 1) Body state
- 2) Body appreciation/awareness
- 3) Body operating conditions
- 4) **Operating conditions of all bodies**
- 5) Body level of comfort
- 6) Body level of peacefulness
- 7) Body level of mastery self-management
- 8) **Mastery self-management of all bodies (attuned continuous deliberate calibration)**
- 9) **Synchronistic mastery of all bodies**
- 10) Bio-Chemical Physiological equilibrium
- 11) Bio-Chemical Physiological flow
- 12) Mental state
- 13) Mental operating conditions
- 14) Mental level of comfort
- 15) Mental level of peacefulness
- 16) Intellectual appreciation/level of awareness
- 17) Intellectual activity/activation level
- 18) Mental-Intellectual level of mastery self-management
- 19) Neuro-bio-chemical equilibrium
- 20) Neuro-bio-chemical flow
- 21) Spirit appreciation/awareness
- 22) Spirit activity/activation level
- 23) Spirit interaction
- 24) Spirit exchange

- 25) Soul (emotions) state
- 26) Soul (emotions) operating conditions
- 27) Soul appreciation/awareness
- 28) Soul activity/activation level
- 29) Soul interaction
- 30) Soul exchange
- 31) Soul (emotions) level of comfort
- 32) Soul (emotions) level of peacefulness
- 33) Soul (emotions) level of mastery self-management
- 34) **Appreciation, Awareness, and (positive) Actions (i.e. choices)**
- 35) Stimulation
- 36) **Stimuli**
- 37) **Inputs**
- 38) **Stress**
- 39) **Stress inputs**
- 40) Relaxation
- 41) Changing and fluxing stimulation and relaxation
- 42) Continuous change
- 43) Managing continuous change
- 44) **Managing positively continuous change**
- 45) Managing well continuous change
- 46) **Managing well, positively, ebb and flow of relaxation and stimulation**
- 47) Continuous activity
- 48) **Continuous activity management**
- 49) **Self-awareness of the continuous stream of activity and non-activity**

- 50) Awareness of present time
- 51) Appreciation of present time
- 52) Self-awareness of being
- 53) **Appreciation of/for being**
- 54) **Awareness and appreciation of the moment, then the next, then the next.**
- 55) An effortless welcoming of the new and an equally easy and appreciative (glad) releasing of the old.
- 56) **Is bliss**
- 57) **Micro level (wellness)**

WMBAT ways *I* would define OR RECOGNIZE organizational wellness (i.e. “org wellness is...”)?

- 1) All of the above relative to interpersonal phenomenon
- 2) Infrastructure wellness
- 3) **Physical infrastructures**
- 4) **Communication(s) infrastructures**
- 5) Contribution encouraging
- 6) **Contribution receiving/ input infrastructures**
- 7) **Information infrastructures**
- 8) **Knowledge making, and sharing/disseminating infrastructures**
- 9) Contribution Giving/ output infrastructures
- 10) **Pull logistics**
- 11) Multi/inter-national willingness
- 12) “Glocal” adaptability/flexibility
- 13) Diversity (positive harnessing of)
- 14) Incremental regular (slow and steady) growth
- 15) Cyclical growth spurts

- 16) Intermittent growth spurts
- 17) **Cyclical growth pauses and dips (i.e. death cycles)**
- 18) **Intermittent growth pauses and dips (i.e. death cycles)**
- 19) Qualitative and relevantly accurate progress & change markers (regular, spurts, pauses and dips)
- 20) Quantitative and relevantly accurate progress & change markers (regular, spurts, pauses and dips)
- 21) **non-subjective, third party qualitative and quantitative relevantly accurate progress and change markers**
- 22) **3 factor measures target: monetary & material factors, human capital & non-tangible factors, outlook/ecology & consequence factors**
- 23) **measures (quant & qual) well balanced 50/50**
- 24) **measures and factors equally valued**
- 25) **Human-ness values**
- 26) Social, politics, power, interperson and intergroup relational infrastructures
- 27) Trust, Loyalty, Honor, Integrity, Cooperation/Camaraderie levels
- 28) **Values clarity**
- 29) **Values congruence**
- 30) Resources/fuel infrastructures
- 31) **Social & Communication& Resources/Fuel Infrastructure supports (equipment/tools)**
- 32) Environment operating trends/norms
- 33) **Environment culture(s)**
- 34) **Task(s), mission mastery level**
- 35) **Vision clarity & congruence**
- 36) **Positivity perception skill (of external environment)**
- 37) **Positivity choosing/selecting skill (of/from external environment)**

- 38) **Positive actioning**
- 39) Rewarding actioning
- 40) Symbiotic actioning
- 41) **Symbiotic outcomes based actioning**
- 42) Symbiotic outcomes
- 43) **First do no harm, Hippocratic**
- 44) **Quality fruits (positive, nourishing in the short, medium, and long-term)**
- 45) **Is bliss**
- 46) **Medium-Micro level (wellness)**

WMBAT ways I would define OR RECOGNIZE transformative wellness (i.e. “transformative wellness is...”)?

- 1) Supports transcending things
- 2) Is Alchemy
- 3) Are growth spur-ers, supporters
- 4) Are marked, distinct, measurable, noticeable differences/changes
- 5) Are obvious changes
- 6) Can be point of no return changes
- 7) **Are pivotal changes**
- 8) **Are way of life changes**
- 9) **Are integrated changes**
- 10) **Is wholistic**
- 11) Is a ripple effect as a ripple or as the drop
- 12) Is comprehensive
- 13) Is unintentionally comprehensive
- 14) Is deliberately comprehensive
- 15) **Is confluent**

- 16) Is modeled by Virginia Harper & contemporaries
- 17) (body, mind, soul, spirit) Ignites, sparks or re-sparks your being
- 18) Fires you up (steady enduring flame rather than ember or wild fire)
- 19) Plugs you into an untapped, formerly un-noticed power source
- 20) You being or becoming (more) deliberate
- 21) Encompasses awareness
- 22) **Demands awareness**
- 23) **Demands (self) reflection**
- 24) Expects effort, like all things
- 25) **Demands willingness**
- 26) Commands grace
- 27) Is potentially being modeled by the Greensburg, Kansas experience and resulting project outcomes
- 28) Relative to Kansas, is contrasted by the average or b-a-u “wellness” of the New Orleans, Louisiana experience and resulting project outcomes
- 29) Community driven
- 30) **Community choice driven**
- 31) Community empowerment driven
- 32) Community nourished
- 33) Community feed
- 34) **Community sustained**
- 35) Community managed
- 36) **Demands self-mastery AND interpersonal mastery**
- 37) **Is the confluence of common compass directions and desires (symbols)**
- 38) **Is strong personal power amplified by multiple beams of strong personal powers into a communing collective power that empowers**
- 39) **Demands consistent awareness of inner compasses**



- 40) Demands regularly and deliberately calibrated inner compasses**
- 41) Is the confluence of common compass readings and directions (i.e. the resultant actions of those readings and their interpretations)
- 42) Sounds complicated, yet is really only intricate and delicate
- 43) Is intricate and delicate like many beautifully well designed things: its brilliance, usefulness, resilience, elegance, and strength lies in its vulnerabilities/fragilities
- 44) Are the intricate and delicate things of self-mastery and interdependence.
- 45) Is blissed out bliss
- 46) Is Macro level wellness**

7 July 2008

WMBAT measurable [cultural and commercial] relevance factors of wellness (i.e. what might be all the material ways wellness is “valued” or “valuable”?)

- 1) Reliable employees and entrepreneurs
- 2) Productive employees and entrepreneurs
- 3) High performing employees and entrepreneurs
- 4) Maslow’s pyramid 101
- 5) Focused employees and entrepreneurs
- 6) Committed employees and entrepreneurs
- 7) Cooperative employees and entrepreneurs
- 8) Collaborative employees and entrepreneurs
- 9) Interdependent employees and entrepreneurs
- 10) Waste reducing
- 11) Waste reinvesting/recycling (i.e. furniture from waste products of bottle cap productions)
- 12) Materials use innovating
- 13) Personnel/Human Capital – Time/Energy- use innovating

- 14) Finances use innovating
- 15) High degree of customer engagement/interaction
- 16) High quality service delivery
- 17) **Personal, day-to-day moment to moment agility**
- 18) **Personal, day-to-day high level of presence, being present, attentiveness and awareness**
- 19) **Synchronistic operations**
- 20) **Reflexive (rather than reactive) operations**
- 21) **Proactive operations**
- 22) Operations efficiency
- 23) Increasing/increased operations equitability
- 24) Increasing/increased operations sustainability
- 25) Customers', investors', supporters, affection (i.e. loyalty, attachment, etc.)
- 26) **Blue ocean “competitiveness” (potentially or actual)**
- 27) **Heightened standard business model competitiveness**
- 28) **Company longevity**
- 29) **Company flexibility and adaptability**
- 30) Cohesive, well-knit community
- 31) **Community pride**
- 32) **Visible community role models, positive samples of possibility (to youth, i.e. broken window effect)**
- 33) Consistently well managed community resources
- 34) **Honorably managed community resources**
- 35) **Respectful “disagreement” or differentiation**
- 36) **Interpersonal, inter-group tolerance (high level of)**
- 37) High creative capital/class (potentials or actual activity/presence of)

- 38) Diversified population, neighborhoods
- 39) **Diversified economy**
- 40) **Resilient, sustainable socio-economic systems**
- 41) **increases rate of info sharing and knowledge creation = built in checks and balances**
- 42) **well networked thereby, high justice**
- 43) **neighborly**
- 44) **family nurturing, nourishing, and supportive (traditional and alternative)**
- 45) **Visible, celebrated, or obvious rich information/knowledge channels, history and educative resources**
- 46) **High personal and collective ownership, accountability, responsibility**
- 47) **Highs sense of inclusiveness**
- 48) **stakeholder vested-ness**
- 49) **steady population, growing or regenerative/recycling**
- 50) **environment (built and natural) respectfulness, honor of**

WMBAT (quality quantitative and reputable qualitative) measures of (or reported sources for) these relevance factors (i.e. wellness “matters”)?

- 1) **The Tipping Point (book)**
- 2) **Creative Class (book)**
- 3) **Blue Ocean Strategy (book)**
- 4) **New Forms of Consumption (book)??**
- 5) Creativity Science Lit: Orientations-Maslow, Csikszentmihalyi, Basadur;
- 6) Creativity Science Lit: Group Dynamics Theories
- 7) Creativity Science Lit: Change/Positive Change/Change Leadership Theories (little orange book, roy beach book, AI)

- 8) **Power Dynamics Theories – Carolyn Myss, Kellogg University, “Niceness doctrine” the *new* leadership style (Deutch; The Big Idea)**
- 9) **Social Enterprise phenomenon & trends: Starbuck’s Schultz, Newman’s Own, Wangari Mathaai, Muhammed Yunis, etc. (see design category on webpage)**
- 10) **Trends, facts, factors, and fads observed as we move from materials-based (conspicuous-consumption) economies into information/knowledge economies**
- 11) Integrative/Alternative Medicine – health Insurance Co Programming Trends (h2 talk about trends & insights with Independent Health, Blue Cross Blue Shield, Biz First-best places to work awards; HRA, Lifetime Health, execs & HR experts)?
- 12) Check out Library books: Dr. Schultz/ Dr. Northrup/ Dr. Siegel/, Norman Cousins, etc.
- 13) Skim and/or read and summarize reports from Family & Work Institute
- 14) Skim and/or read and summarize reports from Sloan Foundation Labor & Work
- 15) Google to compare with what Canada + possibly Europe, Brazil, India, China/Japan/Korea are doing re: life/work balance-time/energy use-human capital models (organizations, institutions, government initiatives and trends etc.)
- 16) **Google for broad generalized comparisons HR (mgmt.)/Human Capital: recruitment, retention, transitioning & retirement challenges, initiatives, and trends**
- 17) **Learn about the “new millenniums” issues**
- 18) **Learn who to consult with, talk to about....How might these human capital management topics, “new millenniums” issues, etc. link to peak oil, food/fuel cost challenges, housing market rebound etc., US economy stressors to full rebounding (appears to be struggling since Clintons left office 2001 into present)?**
- 19) Sebastio Salgado? ☺
- 20) **University Economics professors?**
- 21) Vesid
- 22) People Inc
- 23) Smith from GSFA
- 24) GSFA workforce literacy group heads
- 25) Gov sources (Fed, municipal, regional) of various locations (NYS, Italy, NM, TN, FL, KN, CO Dept of Personnel, Dept of Labor, etc.)

8 July 2008

- 1) H2 shape the bridge of “wellness [meets/means] material impacts” or “wellness matters”?
- 2) H2 paint a picture of the possibly needed; community lifestyle shifts, institution + government policies, social infrastructure building activities that fuel this multi-level wellness?
- 3) H2 outline in positive ways the challenges (i.e. mostly habituated comfort-zones/perception and anticipation blocks) toward improving wellness/health?
- 4) H2 outline in positive ways the incentives for improving wellness/health?
- 5) H2 start an ever wonder ....? list
- 6) H2 turn the ever wonder list into a game?
- 7) H2 ask questions that build “wellness matters” bridges?
- 8) H2 ask questions that outline positive ways the challenges towards improving wellness/health?
- 9) H2 ask questions that outline in positive ways the incentives for improving wellness/health?
- 10) H2 ask questions that link the micro- level, the micro-medium level, and the macro level of wellness?
- 11) H2 neutralize the ever wonder list topics, questions?
- 12) H2 address support after the awareness is built re: bridges and links?
- 13) H2 create support(s) for individuals/audience beyond/post awareness of/for “wellness matters” ?
- 14) H2 keep the audience, “light,” buoyed, feeling supported and supportive, enthused through and beyond awareness bridges and links?
- 15) WMBATW2 ask: how are you?, how are you doing?, how’s it going?, how’s everything?, how is your family? How is your extended family/circle of friends? How is your neighbor? How are your neighbors? How are your co-workers? How are your neighborhoods the one you work in\_ the one you live in\_ the one you shop in? How is your town? How’s your city? How’s your state? How is your region? How is your country? How’s your world?

- 16) H2 begin a dialogue around this? Question wmbatw2 ask how are you?
- 17) Re: Question wmbatw2 ask how are you? H2 ask what does this question mean? How do you answer? Do you tell the truth? Does your answer have anything to do with your state of wellness or your observations of wellness (outside of yourself)? Is your answer positive? Is your answer negative? Is your answer 50/50? Do you receive wellness from others responses? Do you give wellness with your response? Do you observe many positive responses? Do you observe many negative responses? Are your observations 50/50?
- 18) H2 spark a positive storming/orientation to (i.e. AI what's the best thing that happened [to you] today?) around the Question wmbatw2 ask how are you....and dialoguing about it?
- 19) H2 train for honest, positive, and empowering perceptions and/or responses?

APPENDIX F:  
Workshop Run Sheet

## Created Health Information-Experience: Workshop Run Sheet

1<sup>ST</sup> DRAFT 25 July 2008, EDITED 4 August 2008

Note: orange text = all tools and props to include or create in order to host this workshop

### PART ONE

#### I. Orientation

- I.i. quick agenda overview
- I.ii. brief introduction of self
- I.iii. brief introduction of and instructions for performance testing activity
- I.iv. brief protocol guidance for getting evaluated, providing a self-reflection, and the rewards announcements
- I.v. brief introduction of neutral third party evaluators

#### II. “Visceral Hijacking” Inputs (rather than Amygdala)

- II.i. make use of experiential stimuli such as pre-lunch scheduling (hunger) and/or graphic visuals (stills, video clips, diagrams), jarring audio/noises, text (intellect human body nervous system pain facts), tactile – seat cushions “product samples” (cold/ice packs, hard/stones, sharp, spikes or nails)
- II.ii. set up before attendees arrive
- II.iii. any audio/visuals begin playing when performance testing begins, setting volumes at just slightly above comfortable ambient sound levels

#### III. “Visceral Hijacking” Performance Testing Activity

- III.i. set up expectations of reward and/or punishment of results
- III.ii. execute with a continuous stream of visceral hijacking inputs

#### IV. Break: Lunch or 15 minute Stretch break

- IV.i. direct to another section of space or a secondary space for submission to performance evaluations tools (by neutral/third party)
- IV.ii. provide time to use post evaluation self-reflections tools (solo) in this space
- IV.iii. meanwhile, conduct an environmental “re-set” sweep of primary workshop space (i.e. removing visceral hijacking stimuli and/or introducing creativity encouraging props, about facilitator/facilitation/creativity science/creative studies viewing materials etc.)

[Awareness Building: Self & Group]

#### V. Results & Re-Group Activity

- V.i. Publish performance results, furnish rewards and/or punishments
- V.ii. Divide attendees into small groups, directing each to elect and make use of the a recorder/spokesperson, instruct them to share and capture thoughts and feelings on:
  - V. first, performance and evaluation/reward punishment experiences
  - V. then introduce the category of the visceral hijacking inputs



- V. have recorder/spokesperson set-aside captured data for safe keeping
- VI. Re-Orientation
  - VI.i. Provide an extended agenda overview with a
    - VI. satisfying introduction of who I am and where I am from or what I do
    - VI. satisfying introduction of attendees
    - VI. review and share back of attendees' expectations
      - VI. do you know the topic to be covered today
      - VI. what are you hoping to takeaway from your time spent (free lunch, naptime, info, contacts, etc.)
      - VI. might you offer any need to know info that may assist in meeting these hopes?

#### VI. Agenda Overview

Goals: "our session today will include a series of activities (solo\_small group\_pairs\_ whole group) that will allow you to:"

- VI. Create a multi-function and multi-environment Wellness Compass/Gauge
- VI. Enhance your awareness of key Wellness Work-life markers
- VI. Leave here equipped to engage your own Transformational Wellness Experiences, or Transformational Work Experiences, or Transformational Community Experiences or all of the above.

Methods: "we can accomplish these goals with a clear understanding of the following:"

- VI. 1 requirement (Ownership of the Outcome) Your destination/outcome is up to you. Your willingness (to be present, to participate) is your ability to lead the way.
- VI. 1 offer (Process Expertise) I will guide processes to help you clearly mark and reach your desired outcome, your destination.
- VI. A few Props, and a few Rules (explain toys, props, takeaways, etc.as needed, especially cover **Thinking Rules and Mistake Quotients**, ??? Guiding Values )

#### PART TWO

- VII. Building Cohesion Share back (pairs or small groups)
  - VII.i. Using "Visceral Hijacking" captured data, turning reflections into a narrative sharing and theming time
- VIII. Wider Group Greet & Meet Share back
  - VIII.i. Whole group shares narrative themes and illustrative samples
- IX. 5 Minuet Stretch Break  
[Awareness Building: Content/Topic]
- X. Wellness – defining
  - X.i. Rules Review and Generative Thinking, Warm-up

- X.ii. Wellness criteria defining generative activity, start wide open then introduce 3 categories
- X.iii. Wellness criteria defining convergence activity, select key/favorite hits within each category

[Tool Creation]

- XI. Wellness – anchoring definitions
  - XI.i. Individually or in pairs, write out personal definitions and features of wellness
  - XI.ii. In small groups, using personal definitions as a guide discuss and write out organization/department/unit/ or team definitions and features of wellness
  - XI.iii. As a whole group, using previous definitions as guide write out definition and features of community wellness
  - XI.iv. ??Possibly make use of some sort of customizable visual and useable takeaway for capturing data
- XII. Wellness Compass/Gauge Activity Process Debrief and Review
  - XII.i. Debrief and review process highlights
  - XII.ii. Lead into Data& Info Intro

PART THREE

[Information Sharing]

- XIII. 10 minute Stretch Break w/ Data & Info Introduction
  - XIII.i. Introduce Fun\_Fantastic\_Fascinating Facts as a looping visual and/or audio media item and/or readable, tactile items
  - XIII.ii. Categories of Facts to include are as follows.
    - XIII. The “average” working life
    - XIII. The “not so average” working life
    - XIII. The human physiology & behavioral markers of stress
    - XIII. ease (states of rest and flow) and dis-ease (chronic and terminal), the differences according to perception and interpretation (“proactions”/actions/reactions- their cause s and effects)
  - XIII.iii. ??Possibly make use of some sort of customizable visual and useable takeaway for attendees to “play” with during this break
- XIV. Re-grouping Activity: Linking the “Visceral Hijacking” orientation experience (inputs & resulting content outputs) to the Data & Info Introduced
  - XIV.i. Instruct the recorders/spokespersons from original groups to gather with their members and original data
  - XIV.ii. Direct groups to capture and share any new insights, associations, curiosities , observations, motivations, or inspirations etc. they may have gained thus far, if any.

PART FOUR

[Knowledge Building]

- XV. Final Generative Activity/Category Based ( mini small group activity or whole group standard activity time permitting)

- XV. WMBATW we/you/i....HM we/you/i....
    - XV. adapt our work (i.e. work-styles, work-processes, work outcomes, etc.) for high wellness results
    - XV. innovate our work (i.e. work-styles, work-processes, work outcomes, etc.) for high wellness results?
    - XV. work well to be well?
    - XV. be well to work well?
    - XV. be well?
  - XV. Set-up/offer the following Categories (if needed):
    - XV. Within your own life, individually?
    - XV. Within your personal communities? (family units, friendship circles, group associations, etc.)
    - XV. Within your team or unit?
    - XV. Within your department?
    - XV. Within your company?
    - XV. As a company?
    - XV. As a company, within the community you're located in?
    - XV. In other ways?
  - XV. Storm for idea and solution items
    - XV. Whole group activity, set up primary resource group row with secondary resource group rows behind as "silent" participants
  - XVI. Final Convergence Activity/Category Based & Reflection Activity
    - XVI.i. hand out limited # of convergence dots to each participant along with **the Following-through Takeaway**
      - XVI.Side A Header: "WISMD...( + 2-3 lines)" WISMDN...( +2-3 lines)
      - XVI.Side A Filler: 8 squares with lines for filling key/favorite hits from each of the 8 above listed categories
      - XVI.Side B Header: "What's your pleasure? What's your pain?"
      - XVI.Side B Filler: Capital/Resource (human, monetary, material) gains and losses fact highlights with citations and/or highlights of "old-new" cultural trends, statistics, best practices, technologies, processes, etc.
    - XVI.ii. Direct everyone to hit their essential items from all the generated options
    - XVI.iii. Once everyone has used their hit, instruct whole group to participate in transferring hits to a fresh sheet
    - XVI.iv. Have group stand back, survey, appreciate, and applaud their work
    - XVI.v. Have them review all the hits and to capture the ones most personally important to them on their Follow-through Takeaway s
    - XVI.vi. Ask that when they return to their seats to complete **the Evaluation/Feedback Forms** (solo) waiting for them.
- [Knowledge Sharing]
- XVII. Reflection /Debrief Send-Off Activity (in pairs)
    - XVII. Have pairs perform "Shake-On It" session wrap-up activity
    - XVII. Next have pairs as part of the wider group
    - XVII. re-introduce their partners

XVII. share their partner's #1 most significant resolution or breakthrough or insight etc.  
and then

XVII. share their own favorite moment/feature of this workshop experience.

XVIII. Thank attendees , while collecting Feedback/Evaluation Forms as they exit

**APPENDIX G:**  
**Note of Encouragement to the Next Creator-Graduate of the Creative Studies Program**

Note of encouragement to the next Creator-Graduate of the Creative Studies Program

As you already know creativity is a potential within each human being. Taken deliberately and used mindfully, it is a powerfully positive force of change, facilitation, and innovation in both ordinary and extraordinary contexts. The choice to become a deliberate creator however, is not one that every human being takes on. I think that this is the case precisely because endeavoring to maintain continuously (or at the very least continually for extended periods) the levels of sincerity, mindfulness, and integrity required *for the sake of the work that comes through you* (your energy and efforts by way of your imagination) *or the person being served/facilitated by you*, is not for the faint of heart. Though it may seem much easier working from an approach that requires rewriting ourselves into the picture (by a focus on the sake of what we have decided we need and want to create, or by whom we have placed on our agenda to facilitate) we lose sight of and lose a hold of creative process very quickly from this stance. All this said though, how heartily enriched a heart is that is carried by a deliberate creator. A deliberate creator that has mastered a respect for the vital importance of holding the facilitative standard of being and serving as “a guide alongside,” both when managing others’ creative processes but particularly (and perhaps more difficultly) for themselves as well, truly enriches whatever or whomever they serve because of how they serve. The benefits of a clearer, strategic mind, sharper than average intuitive senses, the enhancing physiological consequences personally of this choice, not to mention the residual consequences collectively (as illustrated by the content presented in this project), virtually makes it a non-choice to be a deliberate creator! So why might anyone,

anywhere, choose anything other than, or less than: this choice of practice, this state of being and purposeful doing?

In responding to that question, we could easily brainstorm a variety of possible explanations that logically fit. Still one of the most piercing reasons among them all might be that becoming clearer, mentally more strategic, and intuitively sharper by creativity requires consistent purposeful creative practice. The divergent thinking and convergent thinking guidelines of CPS (Creative Problem Solving) for example don't simply kick in when running a formal facilitation experience and turn themselves off when the session is over. They require consistent practice in both little and large matters outside of the facilitation arena. Precisely applying other creativity principles and juggling or juxtaposing them in tandem with the chronic habits at play in our largely creatively-untrained professional and personal worlds takes stamina as well as courage. In the face of seemingly un-surmountable difficulties the commitment to take a positive, creative approach, let alone a proactive approach can be made or broken in such moments.

For example in my case, this particular creative journey of producing this product has been no exception in testing my practice and commitment to work and live as a deliberately creative as possible whatever the circumstance. Oddly enough, throughout all of the diverse content data in which I'd been immersed in while researching and preparing this product the common thread emphasized by the "unspoken creative process" factors (see the conclusion section of this project's summary) seemed to permeate throughout the literature and became pragmatically quite interesting whenever a new road block or delay occurred. Obstructions, obstacles, detours, distractions, of all

kinds have been encountered and moved through in bringing this project to full completion. In addition to the moments acknowledged within the personal experience background or the process review section of this project report, here are few more unmentioned, challenging, and downright comical details that demanded I hold and move from a creative center of gravity.

- Under-employment and un-employment challenges of 2006-2007, become further exacerbated in 2008
- In a relatively safe area (within walking distance of college) bizarre random vandalism of occurs in spring 2008 (2 vehicle tires are slashed).
- Cost-savings with life efficiency and wellness logistical factors prompts relocating to a new apartment in June 2008.
- Again in a relatively safe area (within walking distance of a prominent museum) another instance of vandalism occurs in the late summer of 2008 causing vehicle damage (a small window is broken).
- My 5 year old laptop computer crashes in late December 2008 and a hard drive replacement proves unaffordable. (Luckily data loss of Masters Project work was minimal due to recently performed backups onto a peripheral drive.)
- Relocate to parent's home early 2009
- 1 of the 2 persistent unresolved medical complications from the "no cause no cure diagnosis" (Crohns Disease) takes a dramatic change prompting an ER visit Feb 2009
- Upon the exhaustion of my vehicle's exhaust system, with maintenance and repair costs now totally unaffordable, I choose to donated it towards two meaningful nonprofit causes in 2009
- Medical leave from part-time employment and academic work begins along with a surgeon search in March 2009
- Efforts to negotiate with banks prove futile and a private student loan and my one and only credit card goes into default 2009
- January 2010 the earthquake and natural disasters in Haiti breaks hearts worldwide into millions of pieces. And these pieces, for members of my family and extended family as Haitian Immigrant and 1<sup>st</sup> generation US Americans, hold us in a worry ridden suspended animation for many , many, months to follow.

I list these here to illustrate how at each turn of events, in one way or another, the "unspoken creative process elements" continually revealed themselves; challenging my willingness to engage, my practice of, and commitment to *creating proactively (Pro-Creating) processes and options* within given circumstances. Rather than *just*



*reacting* to naturally limiting or disappointing happenings, the “unspoken elements” either revealed opportunities to take a proactive and positive outlook and approach or demanded the willingness and honesty of self and situational examination, re-examination, and evaluation. At best this reoccurring theme only helped to bring into deliberate awareness any one of the unspoken elements. At other moments they offered opportune navigational insight and guidance in handling “sticky spots” (during production or process “stuckness” as well as within personal low moments). Each and every time I became aware of these elements and became willing to “play” with them, in even the most microscopic ways they prodded me towards more creative/constructive/productive behaviors and options, rather than the alternatives. At times the smallest creative act became the willingness to receive the odd expression or yet another “no” to an unusual request or a harbored question, but asking anyway for the hope of a needed yes. Other times the smallest creative act was in holding ample amounts of patience and goodwill. Amazingly, larger creative moments often arose from these tiny ones. So in short, stay optimistically attentive of yourself and your outer world because potential assistors do arrive to intervene when least expected and even in unexpected packages. You catch them and engage them when you’re paying attention and sincerely willing, ready, and open to whatever possibilities they present to you.

So, in closing my recommendations to you, the reader is as follows:

Whatever your chosen or given profession or personal circumstances, in all that you take on: be mindful of all that has been gifted to you to acquire via the Creative Studies Program; all that you have created by what you have been given; as well as these unspoken creative process elements. Your personal insights into these unspoken factors

along with your deliberate training will fuel you and your resolve to carry through any difficulties you may face along your created and creative journeys. Creating with sound intention; finding/understanding/knowing the meaning(fullness) of your efforts; surrendering to your creative process, yet conversely knowing when and how to step back from, step out of process and surrender to the circumstances around you as required of you and when (for they are a part of the process too); and acknowledging, owning, how long you are willing to be with your creation, regardless of whether you are able to do your creating, or how much of it you may be doing, or how rapidly/slowly you may be able to do it; all of these, at some point will bring a measure of quietude (at the very least), joy (at the most), or navigational hints, when you find yourself facing unimaginable frustrations.

Make no mistake, may the reader as a deliberate creator take an encouraged warning to heart: let the creator beware/be-aware! Be aware of: the intensity of your creative commitment; the strength of your creative practice; the “unspoken creative process elements” at work within you and others; the explicit creative process tools that have been given to us with the penetrating sciences and dynamic histories supporting them; take seriously the vital importance of being a “guide alongside” as much for yourself as well as others; then create-on! If I can creatively persist through all that has been shared with me, and all that I’ve now shared with you, you too can creatively keep moving towards your goals and reach them!

“Work is Love Made Visible” ~ Khalil Gibran