

5-2012

Build Your Mentoring Relationship with Creative Thinking. Designing an iPad Application

Vicci S. Recckio
viccieurope@hotmail.com

Advisor

Cynthia Burnett

To learn more about the International Center for Studies in Creativity and its educational programs, research, and resources, go to <http://creativity.buffalostate.edu/>.

Recommended Citation

Recckio, Vicci S., "Build Your Mentoring Relationship with Creative Thinking. Designing an iPad Application" (2012). *Creative Studies Graduate Student Master's Projects*. 168.
<http://digitalcommons.buffalostate.edu/creativeprojects/168>

Follow this and additional works at: <http://digitalcommons.buffalostate.edu/creativeprojects>



Part of the [Social and Behavioral Sciences Commons](#)

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

Build Your Mentoring Relationship with Creative Thinking
Designing an iPad Application

By
Vicci S. Reckio

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

Build Your Mentoring Relationship with Creative Thinking
Designing an iPad Application

By
Vicci S. Recckio

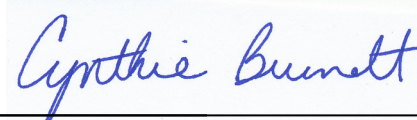
A Project
in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

May 2012

Dates of Approval
May 1, 2012



Dr. Cynthia Burnett
Assistant Professor

May 1, 2012



Vicci S. Recckio

Build Your Mentoring Relationship with Creative Thinking
Designing an iPad Application

By
Vicci S. Reckio

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

This Master's project presents a prototype for an iPad Application introducing adult mentors and adult mentees to creative thinking tools and exercises that can be used to help support and build their mentoring relationship. The project also includes various planning, research and documentation supporting the product's need that will help create and launch the final product. The objective is to promote and revive a 2,000-year-old tradition with a 21st century tool. The tools and exercises suggested in the application are meant to encourage mentors and mentees to experience creative thinking and use aspects of creative problem solving processes. This creative product is intended to help adults involved in mentoring relationships develop potential and interpersonal skills, build creative work climates, and adapt to change, ultimately resulting in change leadership and organizational sustainability.

Keywords: mentoring, creative thinking, mobile application



Vicci S. Recckio

2

Date

DEDICATION

To Joseph, Elliott, Simon and Pilar.

May your lives be filled with creative thinking and inspirational mentors and
may you remember to pay it forward.

ACKNOWLEDGEMENTS

When embarking on a new journey, whether academic, professional or personal, one can never truly predict what to expect nor does one ever know the final destination. However, there is one predictable outcome and that includes the many people who will have touched one's life along the way.

As I finish this particular journey, I have many people to recognize. Unfortunately, I never had the opportunity to meet E. Paul Torrance, Ruth Noller or Dr. Mary Murdock, but because of the books with which they gifted the world and their inspiring volumes of creative research, and because of the time they spent mentoring others, I can say I have been greatly touched by their presence today.

In addition, I would like to acknowledge all the mentors who have impacted my life. It was this group of very special people that now encourages me to inspire others to participate in a mentoring relationship and pay it forward.

Speaking of mentors, it is with special gratitude that I acknowledge Mr. Jeremy McCarthy, an extremely busy professional and brand new father who agreed to mentor me throughout this project. His time, guidance, intelligence and interest in helping a complete stranger made this project so much better. I am in awe of how he agreed to help me and of his work in the field of positive psychology.

Thank you also to all my professors at the International Center for Studies in Creativity, Buffalo State College, SUNY and to the Chair of the Department, Dr. Gerard Puccio, for sharing their passion and knowledge in the field of Creative Studies.

I extend a very special thank you to my Master's project academic advisor, Dr. Cynthia Burnett, who has the most intelligent and memorable way of being able to guide a high ideator

on the path to successful implementation. I would also like to thank my sounding board partner, Virginia Santos, who helped me through this process with great advice and fabulous listening skills. I am also forever grateful for the amazing international cohort of which I was a part, for each person defines the word “friend,” and what a rare gift it was to be part of such a diverse, non-judgmental and supportive group of creative leaders.

This project and my studies were very manageable, thanks to the phenomenal daily support and patience of my colleague, France. An additional “thank you” to H  l  ne and Martha for their spontaneous cheers and talented guidance.

I could not imagine completing this program without my amazing friends and family, for they continue to support me and my love for learning and they are all my pillars.

Thank you to my two wonderful and creative sisters, Mary Jo and Donna, for dealing with my bouts of silence during this journey. Finally, I could not have survived these past two years without the unbelievable encouragement from my Mother, Theresa, also known as the in-house Italian chef to the cohort. If Vito were with us, he would be proud.

TABLE OF CONTENTS

Abstract of Project	iv
Dedication	v
Acknowledgements.....	vi-vii
Section One – Background of the Project.....	1
Section Two – Pertinent Literature	7
Section Three – Process Plan.....	17
Section Four – Outcomes.....	24
Section Five – Key Learnings	44
Section Six – Conclusion.....	51
References.....	57
Appendices.....	59
Appendix A – Differences Between a Mentor and a Coach.....	61
Appendix B – Generating Ideas for Creative Thinking Abilities	63
Appendix C – Mindmap to Help with Clarification	65
Appendix D – Agendas Provided to New Mentor	67
Appendix E – Sample Interview Questions for IBM Chief Global Mentoring Officer.....	69
Appendix F – Interviews with Developers and Questions for Developers.....	71
Appendix G – Sample Page from Journal.....	73
Appendix H – Sample Page from Journal.....	75
Appendix I – Concept Paper	77

LIST OF FIGURES

Figure 1.	Features to Include.....	30
Figure 2.	Logo Design Process	32
Figure 3.	Screenshot One, Installation	34
Figure 4.	Screenshot Two, Homepage	35
Figure 5.	Screenshot Three, Welcome Page Topics.....	36
Figure 6.	Screenshot Four, Accessing Creative Thinking Tools and Exercises	37
Figure 7.	Screenshot Five, Build an Inspiration Board.....	38
Figure 8.	Screenshot Six, Notepad Function.....	39
Figure 9.	Beginning iPad Application Writing Sample	40
Figure 10.	Beginning iPad Application Writing Sample	41
Figure 11.	Beginning iPad Application Writing Sample	42
Figure 12.	Survey for Potential Beta Testers	43

LIST OF TABLES

Table 1.	Master’s Project Timeline.....	22
Table 2.	Summary of Plan	23

SECTION ONE: BACKGROUND OF THE PROJECT

Introduction

When the mentor and mentee (protégé) are engaged in an effective relationship, the goal, most people may say, is to help explore each other's strengths, to develop potential and to grow. This goal also parallels the purpose of creativity. This parallel led me to the realization that the explorations, discoveries and growth that result from successful mentoring reach beyond one's intelligence and can be further developed with the use of creative thinking tools, exercises, strategies, skills, behaviors, and abilities.

The concept of mentoring developed from a very respected tradition dating back to the Greeks over 2,000 years ago and is a tradition which, I believe, if promoted today with modern creative thinking tools and exercises, will result in helping people and organizations develop and grow to complement the needs of our complex, ever-changing world. To help support and share my beliefs, I have researched and embarked on a mentor and mentee relationship and made connections as to how creative thinking skill sets and strategies can be used to build and strengthen such a relationship.

With my findings and by applying my own creative process, I have designed a prototype, for a very user-friendly and aesthetically inviting iPad Application (iPad App). My intention for creating this iPad App was to introduce deliberate creative thinking tools to the mentor and mentee. The introduction of these creative tools adds a new and useful dimension to the mentoring relationship, while supporting interpersonal and organizational development, growth and creative change.

There were many personal and professional reasons for exploring the mentoring relationship and designing a prototype for an iPad Application:

Reason #1. Keeping Up with the Millennials

While conducting research for a paper titled, “Keeping up with the Millennials,” I learned that for the first time in history there are four generations working together at the same time and, from this, I started to imagine the potential in cross-generational collaboration and learning. I also learned that Millennials, who are 18 to 33 years of age, crave mentoring, they really want to receive a road map of sorts, and they love feedback, (retrieved from <http://pewresearch.org>). After reflecting on the mentoring cravings of the Millennials, I began to reflect on the mentors I have had in my life, on the lack of present-day mentors in my life, and on how the learning I gained from my Master’s of Science in Creative Studies and Change Leadership program can be brilliantly adapted to strengthen the mentor and mentee relationship.

Reason #2. A Phenomenal Woman Influence

About 15 years ago, I worked in a successful and profitable day spa led by a very dynamic woman leader and creative entrepreneur, Rhana Pytell. This was not a typical spa; this spa’s work environment was built 100% on Feng Shui principles. Products and services were well-researched and professional development was offered to all employees. I attribute the success of this competitive organization to its phenomenal woman leader and her belief in providing customers with first-class products and services and, to all employees, an ideal work environment built around in-house mentoring and professional educational opportunities. I often look back on this time as a period filled with growth and passion, for I discovered many new strengths and I fell in love with the holistic spa industry. Also, I now understand that what helped this business succeed was the amount of attention given to its people, products, environment and processes with a creative leader at helm.

Reason #3. Being a Mentor

About 8 years ago, I was asked to mentor a student teacher while teaching Grade 1 in Brussels, Belgium. This mentoring experience made me realize how much I love sharing information and helping others who are new to a field, and the importance of passing on what I know. I remember how I could not wait to go to work, until our next conversation, her next question or for the next insightful discovery we would make together. Benefits gained by both of us were very exclusive and learning was reciprocal. I now realize that, if we had further engaged in the process using creative thinking tools and skill sets, our relationship would have flourished even more.

Reason #4. Observing Traditional Mentoring

A few years after that particular mentoring experience, I was working in Florence, Italy and, while gathering research for an article on the artisans working along the Arno River, I had the opportunity to observe traditional mentoring relationships. For this article, I visited artists in their work space and spent time interviewing older and younger artisans working side by side. Witnessing these intimate working relationships in action and the sharing of knowledge and craft between the artist and the protégé, still, to this day, impresses me as it did then.

Reason #5. Without a Mentor

Fast forward a few years later to present day. Let's call this part, "the mentor-less" chapter. For almost five years, I have been with an organization with constantly changing leadership, one that is void of any form of mentoring program. However, I must admit I work very closely with another colleague whom I adore and respect tremendously, but it is clearly a healthy working partnership and not a mentoring relationship. Honestly, like the Millennials, I crave a mentor or to have a mentee, and would like to do something to make this happen.

Reason #6. Potential in Mentoring

The most current reason for guiding my decision to focus on mentoring was an interview process I recently experienced. After presenting a lesson to six potentially new colleagues with a top innovation consultancy, I was asked to take a break while they gathered and prepared feedback to share. This could have been an alarming experience, but I was prepared to receive and accept this feedback due to material learned in the Creative Studies program. The reality of this situation was that I loved hearing what I could have done better and what I had done really well. The possibility to grow and learn from my mistakes and to hear my strengths was an exuberant feeling. From this experience, I started to make meaningful connections between mentoring and creativity and I realized how feedback, if given and received properly between the mentor and mentee, contributes to a win-win situation.

Rationale for Selection

As I combined all these experiences, reasons, and discoveries related to mentoring, my present “mentor-less” state, and the curriculum of Creative Studies, I became energized by all the potential involved in effective mentoring and the many different facets of the term. This made me wonder: if I had participated in a mentor and mentee relationship in the past four years, how would I have grown differently, what new discoveries would I have made? Would an in-house mentoring program have long-term effects on the sustainability of my organization? What new goals would I have set for my organization and myself? If our organization offered a mentoring program with proper tools encouraging creative thinking exercises, what would my colleagues or I be doing differently? What would our work environment look like? These particular questions consumed me and helped guide my decision for developing this project.

These above-mentioned diverse mentoring relationships also provided me with an experiential understanding of the importance of mentoring. This led me to believe that, if mentoring programs are given proper tools, especially related to creativity and creative thinking, it would help sustain organizations by sharing and transferring new thinking both vertically and horizontally and across generations. Mentoring programs infused with creative thinking tools and exercises would also, I believe, help retain employees and ultimately, develop happier, optimistic and more confident people as they continue to collaborate and learn.

I planned to use this project not only to participate in a new mentor and mentee relationship, but also to design a creative product that encourages other people to become more mindful of the mentoring relationship and the creative process. To accomplish this, I have recommended certain creative thinking tools and exercises to help build and strengthen the partnership. I have been excited about finding a mentor and seeing where this ambiguous process led. I was equally thrilled about promoting and reviving a 2,000-year-old tradition with a 21st century tool.

Fusing mentoring with creative thinking energized me as I saw and understood the overlap and crossover between these two concepts. As I set out to discover these new intersections of learning, I looked forward to using my new connections to help inspire and guide my own mentoring relationship and those of others.

I chose the iPad App to document my findings because this particular type of product is a significant part of today's world and I loved the new learning and creative design process involved. The thought of designing a product that can be used across disciplines with the potential of be shared with people and organizations around the globe was very exciting. I have

always wanted to design a product that could help teach, inspire, and possibly change one's mind-set, and this iPad App accomplishes this and more.

The idea for this iPad App also resulted out of my appreciation for new technology and the fact that this type of creative product still feels so new and current. In fact, just a few days prior to my writing this, Apple reach their 25 billionth app download since the inception of this product in 2008. <http://www.apple.com/pr/library/2012/03/05Apples-App-Store-Downloads-Top-25-Billion.html>.

A final reason for choosing this type of creative product relates to the younger, upcoming workforce. Having learned that the Millennials crave mentoring and that about half of this generation and the upcoming Gen Z are digital natives, I was reassured by these generational traits that this type of creative product would most likely end up in the hands of many. Also, when I spoke with Dr. Ellen Ensher, the author of *Power Mentoring* (2005), she stated that 70% of all Fortune 500 companies have mentoring programs in place, which also helped to confirm there are a variety of potential markets that can benefit from this mobile application (E. Ensher, personal communication, March 7, 2012).

This new product, much like the most common definition of creativity, will be the result of an original idea serving some purpose. In other words, this creative product will be novel, meaningful and useful.

SECTION TWO: PERTINENT LITERATURE

Introduction

In order to select the appropriate resources, especially for two very broad topics: mentoring and creativity, I first created a beginning content outline for my iPad App. I found this to be quite an overwhelming step, but achieved it after receiving some platinum advice from my Master's project advisor, Dr. Cynthia Burnett. She said, "Vicci, choose five things you want people to walk away with." So, with that advice, I reviewed all my learning from the Creative Studies program and looked closely at the research I had started to cull on mentoring and creative thinking. In order to build an outline and introduce some deliberate creative thinking tools and exercises to mentors and mentees, I defined five main teaching points I found necessary to reach my final goal. To help define these five points, I stayed focused by keeping in mind the creative ability, highlighting the essence (Torrance, 1979).

The five teaching points that helped fine-tune this literature review and will be used to write the iPad App content are:

- Definition of a mentor
- Mentoring relationships are a necessity in today's workplace
- Connections between mentoring and creativity
- Mentor and mentee skills and knowledge areas
- Forms of creative thinking that support the mentoring relationship

There is one additional section in the literature review focused on iPad App development. This additional section provided me with relevant technical information needed to design my mobile application prototype.

Definition of a Mentor

”What is the meaning of a mentor and how does it differ from a coach?” was actually a question put forth by my new mentor (details to follow) and one I found to be an important question for the introduction of this project (see Appendix A).

To help define the word “mentor,” it was only fitting to begin with the definition by Ruth Noller, one of the original creativity researchers at the International Center for Creative Studies, and also one of the first proponents of mentoring (Frey & Noller, 1986). Noller performed a review of literature and defined the word “mentor” with terms revealed on the cover design for *Mentoring: A Voiced Scarf* (1982). The defining words to which I connected the most were: supporter, guide by the side, advisor, encourager, coach, nurturer, confidant, and influencer.

To get another perspective on the definition of mentoring, I read various articles by Dr. Lois J. Zachary, an internationally recognized expert in mentoring and known for promoting organizational mentoring sustainability. In the article *Shifting Gears: The Mentee in the Driver’s Seat* (2009), Dr. Zachary defined mentoring as a “reciprocal learning relationship in which the mentor and mentee agree to a partnership, where they work collaboratively toward achievement of mutually defined goals that develop a mentee’s skill, abilities, knowledge and/or thinking” (p. 6). In addition to this definition, Dr. Zachary shared a set of elements necessary for a successful mentoring relationship. This list included: reciprocity, learning, relationship, partnership, collaboration, mutually-defined goals, and development. This particular definition and set of elements also served as my guide as I embarked on a new mentoring relationship.

Like creativity, mentoring must adapt accordingly to meet the changing needs of the competitive world. Realizing this led me to Ensher and Murphy’s book, *Power Mentoring* (2005), because this particular book seemed to closely reflect the needs of the 21st century work

environment while moving away from traditional definitions of mentoring. The academic research conducted on mentoring and explained in this book provided me with new and useful knowledge as I set out to do two things: upgrade the traditional concept of mentoring and research potential mentoring markets.

“Power mentoring” is a newer form of mentoring and is about building a network of mentors and having access to groups. Discovering Ensher & Murphy’s work persuaded me to dig deeper and spend more time looking at new mentoring strategies being introduced today. This also led me to personal contact with Dr. Ellen Ensher, which then gave me the chance to discuss the emerging trends in mentoring and the top leaders in the field.

Mentoring Relationships are a Necessity in Today’s Workplace

To support my second teaching point, I learned that Noller and Frey (1986) had projected their thoughts on mentoring into the future, stating that “an increasing number of businesses and industries, organizations and institutions are dependent on mentoring to improve management, promote leadership, sustain quality, inspire interest and talent among personnel and to assure a future” (p. 49). Hearing these reasons, especially from scholars in the field of creativity, was music to my ears.

Noller also mentioned in *Mentoring: A Renaissance of Apprenticeship* (1982), “it appears we are entering a renaissance period, a new age of ‘apprenticeship,’ but this time the application appears to be in business and education as well as in the arts” (p. 3). As I set out to design a specific creative product for enriching the mentoring relationship, it was helpful to learn that mentoring, like creativity, is a necessity now more than ever and is being encouraged across many domains.

Since defining this project and wondering about the relationship between mentoring and creativity and the interaction of the two, especially in today's world, I have looked at mentoring from various perspectives and the various disciplines in which mentoring programs are prevalent. From these new perspectives, I have become interested in learning more about the diversified portfolio of mentoring opportunities evident in Fortune 500 companies and in the arts.

I learned about IBM's world-class mentoring program from the book, *Intelligent Mentoring: How IBM Creates Value through People, Knowledge, and Relationships*. In this "tell all" book about IBM's mentoring program, authors Murrell, Forte & Bing (2008) described their hope for organizations to expand their use of mentoring as a strategic tool for the recruitment, retention, and engagement of a diverse and talented workforce.

IBM, which is number 5 on this year's most admired company list and a company that has 170,000 virtual employees (<http://management.fortune.cnn.com/2012/03/09/when-your-mentor-is-half-a-world-away/>), applies mentoring activities to instill a sense of value and to connect its global workforce of employees, ultimately helping to boost positive morale and excitement around learning and innovation. Learning of IBM's successful mentoring program and how it is linked to its global business strategy increased my determination to revive mentoring through the addition of creative thinking tools.

In my research, I also discovered the Rolex Mentor and Protégé Arts Initiative; in fact, it was this program that made me recognize the potential outcomes of a formal mentoring program. This particular initiative has been in place since 2002 and connects extraordinary artists with rising stars, across cultures and borders. Paired, the mentor and protégé/mentee collaborate on creative projects and work together for one year sharing, learning and growing. I have cited this particular mentoring project because I considered it to be a source of guiding inspiration and I

loved its objectives (<http://www.rolexmentorprotege.com/en/about-the-initiative/the-programme.jsp>).

“Crafted” is another arts and business-based mentoring program that focuses on providing mentoring and business advice to future craft entrepreneurs (<http://crafteduk.org/>). I have also cited this specific program in my literature review, because “Crafted” is partnered with the American Express Foundation and helped prove three great points: (1) contemporary mentoring programs are gaining new attention, (2) they are implementing creative and innovative strategies within program development, (3) mentoring program initiatives are being implemented by larger corporations and foundations.

Connections Between Mentoring and Creativity

When I first read the chapter by Frey and Noller (1986), *Mentoring: A Legacy of Success* in the *Sourcebook for Creative Problem Solving*, I was struck, or maybe “enlightened” is a better word, by the introductory words of E. Paul Torrance, better known as “the Father of Creativity.” In a few carefully chosen sentences, Torrance shared his take on the topic of mentoring. He started by comparing the Greek word “mentor” to other similar words from countries around the world, i.e., from Europe, there is *patron*; from India, there is *guru*; and from Japan, there is *sensei*. I loved all these comparisons and what they each represent.

Torrance continued, “In every age and in every culture, the relationship described by these terms has accompanied creative success” (p. 446). I agree wholeheartedly with Torrance, but I have to admit, I had never thought about this so deeply and further wondered, “what is it about these mentoring relationships that make this creative success happen and what are strategies or tools that can accelerate, or at least contribute to this success?”

Torrance also stated “there is little doubt that a good mentor relationship facilitates creative achievement among mentees and provides mentors a way of keeping abreast of change” (p. 446). Torrance actually referred to this mentor and mentee facilitation as a “phenomenon.” Mentor, mentee, creative success, phenomenon, keeping abreast of change...Torrance’s words helped guide my project.

To me, the most important connection between mentoring and creativity came from Torrance and his 22-year longitudinal study. In this study, Torrance (1983) reviewed the stories and lessons learned from his subjects. He concluded that many of the young children in the study had mentors (along with others) who “understood their dreams and respected the things they were in love with” (p. 78). In order to achieve this, Torrance continued,

“these mentors helped kids play their games, making a difference in their achievements. These mentors helped free themselves of expectations of others and the games that others expected so they could pursue the thing they were in love with and make useful social contributions” (p.78).

It is my opinion that Torrance’s goal for the mentor and mentee relationship simultaneously defines the word creativity. In essence, I feel creativity is also about freeing oneself and others of expectations, engaging in play and humor, imagination and knowledge, and producing an outcome for society that is meaningful, new and useful.

Torrance’s study and conclusion not only proved the positive outcome of what happens when an effective mentoring relationship is encouraged and embraced, but, I believe, prove to be the same results when creative thinking and change leadership is applied by people and organizations.

Mentor and Mentee Skills and Knowledge Areas

In order to create content for the iPad App, it was helpful to understand the roles of an effective mentor and then match the creative thinking skills accordingly. In their book, *The Elements of Mentoring*, Johnson and Ridley (2004) mentioned some of the skills that excellent mentors possess. These included affirmation, sponsorship, stimulating growth, providing feedback, “faceted” teaching, mentoring with intention, and nurturing creativity.

The authors stated that “mentors should attempt to awaken the creativity and innovation that each protégé possesses” (p. 26) and provide great insights as to how the mentor can nurture the mentee’s creativity. “How mentors model creativity is by pursuing unusual solutions to problems, questioning acceptable standards in the field and displaying energetic excitement in the face of challenge” (p. 27). Reading this seemed to support the importance of providing mentors and mentees with tools to help nurture creative thinking.

Johnson and Ridley also included traits of excellent mentors, such as active listening, embracing humor, tolerating mistakes, being emotionally intelligent, and respecting values. These traits, along with the skills mentioned above, sounded very familiar to creative thinking skills and abilities and definitely helped when it came time to adapt specific creative thinking tools to the specific needs of the mentor and mentee.

Forms of Creative Thinking That Support the Mentoring Relationship

Up until this point, I had culled enough research to truly define the concept of mentoring and to better understand the potential of an effective mentoring relationship; this information was the precursor to my final teaching point. To be able to offer creative thinking tools in this iPad App, I was influenced by numerous scholars, both classic and contemporary, in the field of

creativity. Some of the literature I have gathered to help write this content included documents related to creative thinking, to creative problem solving processes, and to nurturing creativity.

Dr. Ruth Noller (1982) made connections to creative problem solving (CPS) and how the process offers strategies for effective mentoring. The strategies Noller presented in *Mentoring: A Voiced Scarf* led me to look more closely at the cognitive and affective skills associated with creative problem solving presented in *Creative Leadership* by Puccio, Mance & Murdock (2011). This inspired me to introduce some of these skills in the iPad App, for “learning CPS is a surefire way to enhance a wide range of skills that can enhance professional and personal success” (p. 69). Providing the mentor and mentee with specific cognitive and affective skills related to CPS will not only help achieve powerful outcomes in work, but will also help the pair become more mindful of using CPS in the mentoring process.

I also revisited some of E. Paul Torrance’s creativity skill sets from *The Search for Satori and Creativity* (1979) to help encourage further creative thinking between the mentor and mentee. This respected list inspired me to introduce exercises for adding flexibility, fluency, originality and elaboration to their thought processes.

Torrance also included “being aware of emotions” as part of a creative skill set. To help develop this particular Emotional Intelligence (EI) content, I adopted information from the *Index for Emotional Intelligence* (2001) created by the Adele Lynn Leadership Group. These specific EI thinking tools included tips for developing self awareness, being more empathetic, cultivating relationships, influencing others and self, and knowing one’s purpose. In Adele Lynn’s literature, she advocated for working with a change partner to help further develop one’s EI. Change partner? I liked this term and have added this to my growing list of mentor definitions.

In addition to Torrance's skill sets and Emotional Intelligence, I also included some of the work of classic creativity scholar, Frank Barron (1988), and his renowned "six ingredients for creativity." This particular content included ideas for recognizing patterns, making connections, taking risks, challenging assumptions, taking advantage of chance, and seeing in new ways.

It is not uncommon for organizations, teams and individuals to become stuck in their thinking and develop predictable patterns of behavior. However, when unstuck or unleashed, these revelations can provide people with new insights and creative results. In order to help the mentor and mentee become unstuck and/or help unleash their innate creative capacities, I have included suggestions in the iPad App for helping the mentor and mentee nurture their own creativity.

To assist in generating and organizing my ideas for writing creative thinking content, based on all the creativity research I read, I used the iPad App, iCard sort (see Appendix B).

iPad Application Literature

To better understand the mobile application world, with specific attention to iPad Applications and to conducting a conversation with designers and developers, I read *App Savvy. Turning Ideas into iPad & iPhone Apps Customers Really Want* by Ken Yarmosh (2011). Yarmosh divided the book into three easy-to-read parts: Strategy, Development and Launch, providing information on what to avoid in application design, how to develop a customer base, when to begin marketing, what to look for in a developer, and useful, current and relevant resources.

Yarmosh stressed the importance of fully immersing oneself in the App ecosystem and the importance of thinking first and designing later. He also stressed the importance of engaging immediately with one potential customer base. This included designing surveys, following

potential customers and trends on Twitter, creating splash and landing pages, sending screenshot peaks, recruiting beta testers, launching content, developing logo and taglines, and cost strategies involving reusing code and partnerships, and submission to the Apple store. I never really thought about all this information prior to reading Yarmosh's book.

In his conclusion, Yarmosh quotes Mary Meeker, an Internet Analyst with Morgan and Stanley, who predicted "in the next five years, more users will connect to the internet over mobile devices than desktop PCs" (p. 313). This book also presented a variety of interviews with hotshot App designers and developers from around the world; these new perspectives heightened my anticipation tremendously with regards to designing my iPad App prototype.

This literature review helped organize my new thinking and helped me make necessary connections between mentoring and creativity. It also presented me with a better understanding of what I had once thought of as a very complex topic: mobile application development. Next, it took an exploration and application into my own creative process to help clarify, transform and implement this newly organized content into a design prototype for submission in May 2012. What follows is the plan that helped me achieve this goal.

SECTION THREE: PROCESS PLAN

Introduction

This culminating Master's project presented me with an incredible opportunity to learn and apply my studies in creative studies to something I always dreamt of doing... until it was decision time. At this particular point, I became overwhelmed and very delayed in making my decision. I felt my creative process had become stifled because I had too many choices and not enough structure in front of me. I could not stop generating ideas. In fact, I generated ideas for 18 months from the time when I first started to think about this Master's project.

In order to move on with the ideation phase and my own creative process, I experimented with many suggestions found in creativity literature for nurturing one's creativity and for seeking new insights. I incubated, I took an excursion in a beautiful snow storm, I meditated and walked the Grace Cathedral Labyrinth, I spent time reflecting and journaling, I relaxed in a yoga class, and I even completed the Think X problem solving process with my sounding board partner. I truly struggled with making a decision up until the very last minute.

As my preference for ideation continued to take the lead, I used more creative thinking tools such as mind mapping exercises, the PPCo tool, story boarding, brainstorming with post-its, and an evaluation matrix. In the end, all these tools certainly helped, but eventually I made my final decision after receiving perfect advice from Dr. Cynthia Burnett. Essentially, her advice involved flipping a coin. Once the coin was in midair, I listened to my intuition and to what my heart was telling me and that midair toss was my confirmation. Creating a project related to the mentoring relationship was the winner.

Once I had decided to design a prototype for an iPad Application, I felt it was important to conduct as much research on mentoring relationships and creative thinking as possible. This

research would also help build my knowledge base and provide me with the credibility needed to eventually build and market my final mobile application. Creativity and mentoring are enormous subjects, so it was helpful to stay focused on the five teaching points mentioned in my literature review. This led to new teaching points that helped guide my process and included: (see Table 1 and Table 2).

- Work with a new mentor
- Interview experts in mentoring and creativity
- Research mobile applications
- Interview developers
- Set out to design an iPad Application prototype

Work With a New Mentor

To begin to better understand the mentor and mentee relationship, I found a new mentor, using the advice according to Ensher and Murphy (2005), “the best way to do this is to start by finding out who the movers and shakers are within your profession and industry.” For me, I focused on the movers and shakers in a new career field into which I aspire to move. Once I had reached out to my new mentor, I shared goals, time expectations and rules for the relationship. During this new relationship, I also spent time researching and applying aspects of creativity to help guide our agenda, achieve goals, and eventually assist in developing content.

I discovered my new mentor, Jeremy McCarthy, on the University of Pennsylvania’s Positive Psychology alumni page. After reading his accomplishments in the program, I read his blog, The Psychology of Well Being (retrieved from <http://psychologyofwellbeing.com/>), religiously and followed him on twitter. My intuition kept telling me I needed to work with him in some way and actively listening to one’s intuition is another creative thinking tool to be

included in the app. I planned to communicate Jeremy via email as much as needed (keeping in mind his schedule and time) and we agreed to speak five times during the course of this project.

Interview Experts in Mentoring and Creativity

As I started to explore and formulate content for my iPad App, I felt I needed to talk to people...people who were experts or were involved in some way with mentoring and creativity. It was my intention to gather as many new perspectives and as much additional knowledge as possible with experts in the fields of mentoring and creativity.

To achieve this, I engaged in the solution finding and exploring acceptance stages of the creative problem solving process. I started to think about my “assisters and resisters,” who can help, why they might help, what they might help me with, when they might help, and how they might help. From here, I determined a list of people out to whom I should reach.

This list included scheduled interviews with Dr. Ellen Ensher, Author of *Power Mentoring*, Donna Luther, Head of Inly School and CPSI presenter, Lee Anne White and Jenna Smith, former ICSC alumnae, Rhana Pytell, personal mentor and the phenomenal woman leader mentioned in Section One, and Sheila Forte-Trammell, Chief Global Mentoring Officer at IBM. I also included ongoing conversations with my Professor and advisor for this project, Dr. Cynthia Burnett and my Sounding Board Partner, Ginny Santos. It has been my intention along the way to ask this group of dynamic people to share their insights, mindsets, advice and outlooks on mentoring and the creative process and, specifically, on creative thinking.

Research Mobile Applications

As I set out to design an iPad App, it made sense to purchase an iPad. After doing so, I discovered and downloaded Apps related to mentoring and creative thinking. I searched Apps from various categories, paid attention to App reviews, new releases and top Apps, researched

developer pages, and paid more attention to updates to get a feel for the App ecosystem. I also snapped screenshots and made notes on App functions and user interface tool features I liked, as well as those I disliked, which will help when it comes time to implement the design of my iPad App prototype.

I also brainstormed a list of ideas to help with the iPad App development process. This list included contacting students at Massachusetts Institute of Technology (MIT) to solicit help with development; contacting professional App design businesses in the area and setting up informational interviews; purchasing the *Wired App Guide* (2011); signing up for Google alerts on iPad App design; conducting internet research; installing various Apps related to creativity, mentoring, and productivity; and visiting other applications I liked and contacted the developers. The latest idea came to me when my colleague told me about a young student council group interested in forming a mobile application club. I figured if anyone can build a mobile App, it is a 10-year-old, so I planned to attend their next meeting to hear what these 10-year-old students know about application design. Surely being the digital natives they are, they know a lot.

Interview Developers

Once I had read the book, *App Savvy*, I was confident about conducting interviews with developers. Until this point, I had no idea what wireframes were or how to build initial mock-ups. Setting up interviews with mobile application developers was something of a necessity, and I liked the idea of collaborating and sharing ideas with experts in the field.

Set Out to Design an iPad Application Prototype

For this part of the process, I spent more time in the clarification stage of CPS and gathered more data to better understand the opportunity and challenge with which I had presented myself. I defined this problem as “how might I connect creative thinking tools to

support the mentoring relationship?” In some circles of CPS, this became known as my “mess.” Once I defined my problem, my statement evolved into “in what ways might I narrow content for my iPad App prototype?”

At this stage of my creative process, I noticed that I had started to combine various CPS processes with a new process I have been simultaneously learning about, the “Design Thinking Process.” Learning about the Design Thinking Process made me realize I needed to back up a bit and gather more data from the perspective of my user, since as Yarmosh (2011) stated, “knowing the mindset of your user is indispensable” (p.39).

Gathering new perspectives is a big part in the creative process and can be easily overlooked. Understanding this step convinced me to spend more time experimenting with various iPad Apps to develop further empathy for my user. Taking on this mind-set eventually led me to brand new information and uncovered new questions that needed to be answered before designing the prototype. Three important questions as arose: (1) who is my customer for this App? (2) from what aspects of creative thinking will the pair really benefit? and (3) how might this App be used between the mentor and mentee?

In order to further converge on content and to help understand the mind-set of the user and guide my creative process, I found it useful and productive to interact and experiment with the Apps. I used various Apps to make idea lists, create mind maps and brainstorm (see Appendix C). From these steps and from looking at various iPad Apps, I was then able to begin designing screenshots.

Table 1. Masters Project Timeline

Date	Work With a New Mentor	Interview Experts Related to Mentoring and Creativity	Research App World, Interview & Design Prototype	Sounding Board, Ginny Santos	Advisor, Dr. Cynthia Burnett	Read, Write & Research	Hrs.
Jan 23				X	X	X	15
Jan 30				X			10
Feb 6	Jeremy McCarthy			X	X		10
Feb 13	X		Spoke with App Designer	X	X		8
Feb 20		Spoke with Jenna Smith	Purchased iPad	X			5
Feb 27	X	Speak with Dr. Jo Yudess	Research & test Apps	X			5
Mar 5		Spoke with Dr. Ellen Ensher; Spoke with Donna Luther	Research & test Apps		X	X	15
Mar 12		Read and prepared interview questions	Research & test Apps	X			5
Mar 19	X	Spoke with Lee Ann White; Sheila Forte-Trammell	Read <i>App Savvy</i> . Research & test Apps	X		Developed Monkey Survey	30
Mar 26			Interviews with App Developers; Work on Prototype				12
Apr 2			Wrote, Work on Prototype	X		X	10
Apr 9 to Apr 23	X	Spoke with Rhana Pytell	Wrote, Work on Prototype	X		X	40

Table 2. Summary of Plan

Activity	Date	Hours
Worked with mentor (preparing agendas and new info)	Feb 6 to May 6	20
Interviewed people in creativity, mentoring (researching, reading and preparing questions)	Feb 20 to Apr 9	60
Researched app world and interview developers (researching, reading and preparing questions)	Feb 13 to Apr 16	60
Designed a Survey for Users	Apr 2 to Apr 16	5
Designed a Prototype (screenshots)	Mar 26 to Apr 20	40
Evaluation and Feedback	Apr 29 to May 6	10
Sounding Board and Dr. Cynthia Burnett	Jan 22 to May 6	15
Final Presentation	Apr 22 to May 6	3
	Total Hours	213

SECTION FOUR: OUTCOMES

Introduction

The outcome of my Master's project was the application of two years' worth of studies and research in the field of creativity. Alongside the abundant amount of learning I gained, I also indulged in a four-month study of how creative thinking strengthens and supports the mentor and mentee relationship, and from these findings I created a plan for an iPad App. The final outcomes were more than I had imagined and included:

- Creating an extensive literature review
- Building a relationship with a new mentor
- Conducting interviews and gaining new perspectives
- Designing a survey
- Immersing into a deep exploration of the App ecosystem
- Becoming a comfortable Gen X user of iPad Applications
- Designing an iPad Application prototype

Creating an Extensive Literature Review

My first outcome involved creating an extensive literature review which at first was a bit overwhelming due to the broad topics I chose: mentoring, creative thinking and mobile application development. After converging on some key content and choosing five teaching points, I was then able to make some great selections. I love research and sometimes found it difficult to stop but, as I read, I kept in mind Torrance's (1979) creative ability of "highlighting the essence." From here, the process of reading and writing the abstracts became more enjoyable and attainable. In fact, paying more attention to this particular creative ability has been a natural practice in other areas of my life.

Building a Relationship with a New Mentor

Embarking on a new mentor relationship with Jeremy McCarthy was a major highlight of this project. Speaking to someone whose professional and academic accomplishments I respected was very refreshing and confirmed the positive impact brought on by having a mentor present in one's life. It was also very gratifying to know a complete stranger was interested in my work and willing to share his time and knowledge.

Our discussions were driven by my agendas (see Appendix D) and were a combination of novelty, ambiguity and complexity. I sensed we both were curious, intrigued, taking risks, staying present and emotionally opened to working on new problems and opportunities. Not only are these prerequisites for the creative problem solving process, but I also considered them to be prerequisites for a mentoring relationship.

From the beginning, clarifying and defining roles, giving Jeremy the option to opt out of the relationship, and fulfilling his request to teach him certain aspects of what I have been learning, helped set expectations. Another important aspect of our relationship was our sense of commitment, being courteous of each other's time, and mutually sharing resources.

While taking part in this mentoring relationship, I was curious as to how emotional intelligence (EI) surfaces and paid close attention to this as I considered building these EI skills into the application. Being mindful of one's strengths and weaknesses and having self-awareness was beneficial, especially when I asked Jeremy for specific help with this project and for career advice.

Another EI skill that was quite prevalent was having empathy. Being able to listen and offer constructive advice was something that surfaced in every call, and at times I wished I had specific tools to support this skill. Realizing this, in retrospect, was the purpose of entering this

mentoring relationship: to engage in a mentoring relationship in order to help apply creative thinking tools to the process. When in a mentoring relationship, both the mentor and mentee should be aware of their emotional intelligence and work together to continually develop it. Adele Lynn (2001) actually recommended seeking a mentor to help recognize and improve one's emotional intelligence. My experience and Adele Lynn's recommendation confirmed the importance of the mentor and mentee using EI skills and convinced me to introduce these skills as future updates in the application.

Embarking on a new mentoring relationship and taking a risk in asking a complete stranger to help was a bit intimidating, but eventually left me feeling happier, more purposeful and very optimistic. Perhaps this is what Torrance (1979) meant when he promoted the use and awareness of emotions in the creative process, both of which I certainly experienced in this outcome.

Conducting Interviews and Gaining New Perspectives

When conducting interviews to gain new perspectives, I stayed flexible in my thinking and set out to take risks with my questions in order to gather brand new perspectives and new thinking. While achieving this third outcome, I was reminded of a quote from Roger Von Oech (1983) in which he shared a quote from Nobel Prize winning physician, Albert Szent-Gyorgi, "discovery consists of looking at the same thing as everyone else and thinking something different" (p. 7). When it came to devising lists of interview questions, this quote was my guiding light. When interviewing various experts in the fields of mentoring, creativity and mobile application development, my goal was two-fold: to make new discoveries from speaking to people and to inspire my interviewees to make new discoveries.

Interviewing Dr. Ellen Ensher, the author of the *Power of Mentoring* (2005), not only led me to other experts in the field, but helped me to see how the mentoring process is evolving, especially as we adapt to new technologies and move into online mentoring and e-mentoring relationships. In this interview, Dr. Ensher spoke of “defining moments” in a mentoring relationship and the importance of paying attention to them. Spending time reading the *Power of Mentoring* and interviewing Dr. Ensher helped develop new perspectives on the topic of mentoring and helped build my professional network (E. Ensher, personal communication, February 26, 2012).

Reading a twitter post and connecting to LinkedIn led me to an introduction to and an interview with Sheila Forte-Trammell, IBM’s Chief Global Mentoring Officer. Not only did Ms. Forte-Trammell spend 35 years with IBM, but she also helped develop and build IBM’s world renowned mentoring program. I could have talked to Ms. Forte-Trammell for hours on the subject and thankfully, like Dr. Ensher, I can add Ms. Forte-Trammell to my professional network and continue our conversation, as she is interested in hearing more about my project and product.

Ms. Forte-Trammell shared many great perspectives, which also crossed over with many of my key learnings in the Creative Studies program. Ms. Forte-Trammell discussed how mentoring provides a fertile ground for creativity and innovative thinking, and how mentoring empowers employees, resulting in an impact on revenue, reinforced leadership and overall work satisfaction. She left me with two other perspectives that continue to make an impact, how mentoring prevents the “us vs. them” syndrome, and how a mentoring program brings harmony to generational differences. The thought of dissolving the “us vs. them” syndrome and the

chance to “bring harmony” to an organization via a mentoring program and quite possibly with the product I have been designing, filled me with contentment and pride

(S. Forte-Trammell, personal communication, March 16, 2012) (see Appendix E).

Further conversations with various professionals presented an array of outcomes. Conversing with Lee Anne White and Jenna Smith, both ICSC program alumnae, provided me with reassurance and further support in the development of my project. Time spent with both, Professor Jo A. Yudess, Buffalo State College, and with Donna Luther, Head of Inly School and CPSI presenter, offered me the chance to collaborate with like-minded people, which helped to turn off my inner critic. Interview with Kevin Grant, an Android developer, and Mitch Cohen, an iOS developer helped me to better understand the Android operating system and Apple iOS system. Interviewing these developers also presented me with two different perspectives on smart phone market shares and the organizational use of mobile applications (see Appendix F).

Throughout the past two years, I have learned that a big part of developing creative potential and becoming a change agent involves the ability to think big and expansively and to open one’s mind to new possibilities and perspectives. Time spent interviewing experts in the fields of mentoring, creativity and mobile application has proven this to be true.

Designing a Survey

It was highly recommended in *App Savvy* to design a survey to peak potential customers’ interest and help recruit future Beta testers of the application. It was also recommended to do this early on in the design process, actually as part of the strategy process. This outcome was not in my original process plan, but was a helpful piece of the prototype package. I have been looking forward to sending the survey to my new contacts and to other professionals working in Human Resources.

Immersing Into a Deep Exploration of the App Ecosystem and Becoming a Comfortable Gen X User of iPad Applications

My next two outcomes resulted in spending time exploring the App ecosystem and becoming comfortable with iPad Applications. Much like the creative process, this exploration and new experience took patience, trial and error, humor, logical thinking, a lot of intuition, and concentration. These two outcomes were a pleasant surprise, as I hadn't planned on spending as much time as I did reading reviews and researching Apps. However, I couldn't stop myself and since doing so, this area has become a new interest of mine. "The hallmark of a creative enterprise is an act that produces an effective surprise" (Bruner, p. 393) could not ring more true for me than these two outcomes.

Designing an iPad Application Prototype

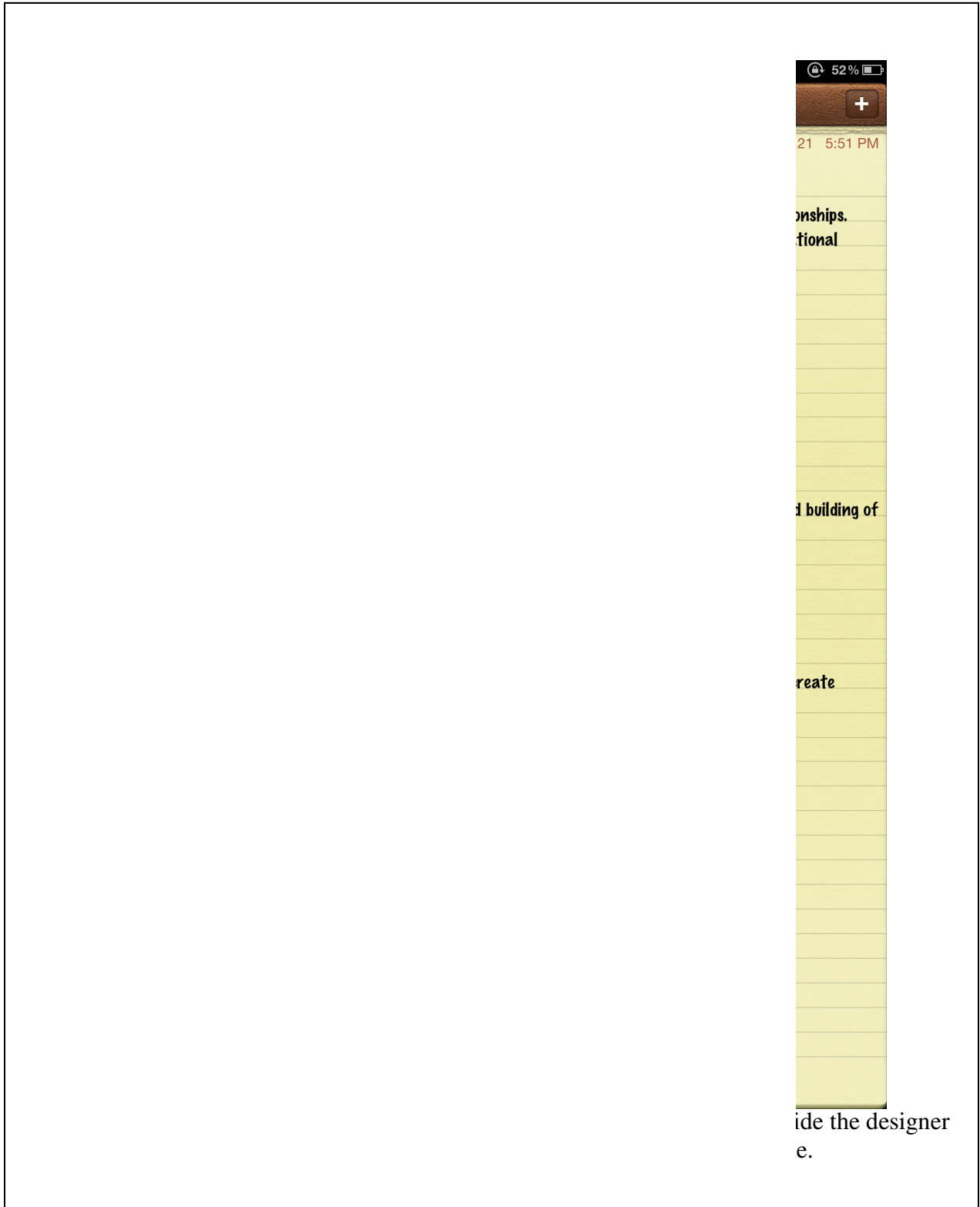
My final outcome included designing a new and useful iPad Application prototype. When I reviewed my beginning concept plan and the criteria I used to measure the effectiveness of my achievement, I made the following conclusions: this creative idea and the process kept me awake at night, increased my confidence for sharing information on creative thinking, and energized me when discussing and sharing my project. This outcome definitely made positive changes in my life and hopefully has already made changes in the lives of others.

The iPad Application prototype included the following:

- Beginning list of application features requested by developer
- Three rounds of application logo designs
- Six screenshots showing basic pages of iPad Application
- Survey for potential Beta testers
- A beginning writing sample

Beginning List of Application Features Requested by Developer

I was advised by an iOS developer that, to help with the designing of mock-ups and development of my final product, I should keep notes about the user functions I would like to incorporate (see Figure 1).



Three Rounds of Application Logo Designs

After I recorded potential ideas for names since the beginning of the semester and, like many people, receiving my best creative ideas before getting out of bed and in the shower, the name just evolved. Believing that mentoring and creative thinking help build and develop people's potential, help support organizational sustainability, and essentially give people and organizations a strong base for growth, the name "Creative Pillar Mentoring" made sense.

Having attempted to design my own logo and failing, (accepting mistakes and failing fast, another creative ability that must be encouraged, anticipated and accepted in the mentoring relationship), I contacted a graphic designer I knew. I then shared my ideas, a collection of favorite images, a color palette, and my failed attempts. After a few rounds of editing, I acquired potential logos for my iPad Application prototype (see Figure 2).



these for the
n. For this

Six Screenshots Showing Basic Pages of iPad Application

In the beginning of the semester I was focused mainly on visual aesthetics, until I learned more about functionality and user interface. I was advised by both developers I interviewed to spend time thinking about idea from start to finish, to think the application through, completely. I needed some help narrowing down the content and asked myself more questions: how are the creative thinking process and mentoring process similar? What are the connections? What might be all the creative abilities I can introduce and write about? Once I had gathered further data and done some mind mapping and brainstorming I was able to create beginning screenshots showing the basic outline of the iPad Application (see Figures 3 to 8) and write some sample text (see Figures 9-11).

Figure 3. Screenshot 1: Installation Page

Figure 3. This is the first screenshot customers will see when they are deciding to purchase the application. The title and tagline are both visible. Since it is the first impression, it must provide the user with a realistic summary of what they will receive. Sample pages still need to be added

Figure 4. Screenshot 2: Homepage



Figure 4. This is the main page sharing what is inside the application. The welcome tab will take the users to further useful information about mentoring and is further explained in Figure 5. Below the welcome tab is the initial entry to the creative thinking tools and the user is given two options to access tools and exercises. This screen is further explained in Figure 6. Underneath the option tab is one more tab that includes access to the build an “idea-solution inspiration” bulletin board. This is further explained in Figure 7.

Figure 5. Screenshot 3: Welcome Page Topics



Figure 5. This is the screenshot that will appear once the mentor or mentee clicks on the welcome tab. From here the users are presented with useful information related to mentoring, i.e., the history of mentoring and famous mentoring pairs, along with a summary of creative thinking and how combining mentoring and creative thinking improves one's organization. This provides the mentoring pair with additional information and inspiration.

Figure 6. Screenshot 4: Accessing Creative Thinking Tools and Exercises



Figure 6. In this screenshot, two ways to access the creative thinking tools and exercises are presented.

On the left side there is a scroll option highlighting certain needs the mentor and mentee may encounter. From here they can click on the need and they will be presented with certain creative thinking tools to support their needs.

On the right side is another scroll. This scroll allows the mentor and mentee to just start experimenting with creative thinking tools. These tools are not matched to a particular need and, once learned, they can be adapted to many situations.

Figure 7. Screenshot 5: Build an Inspiration Board

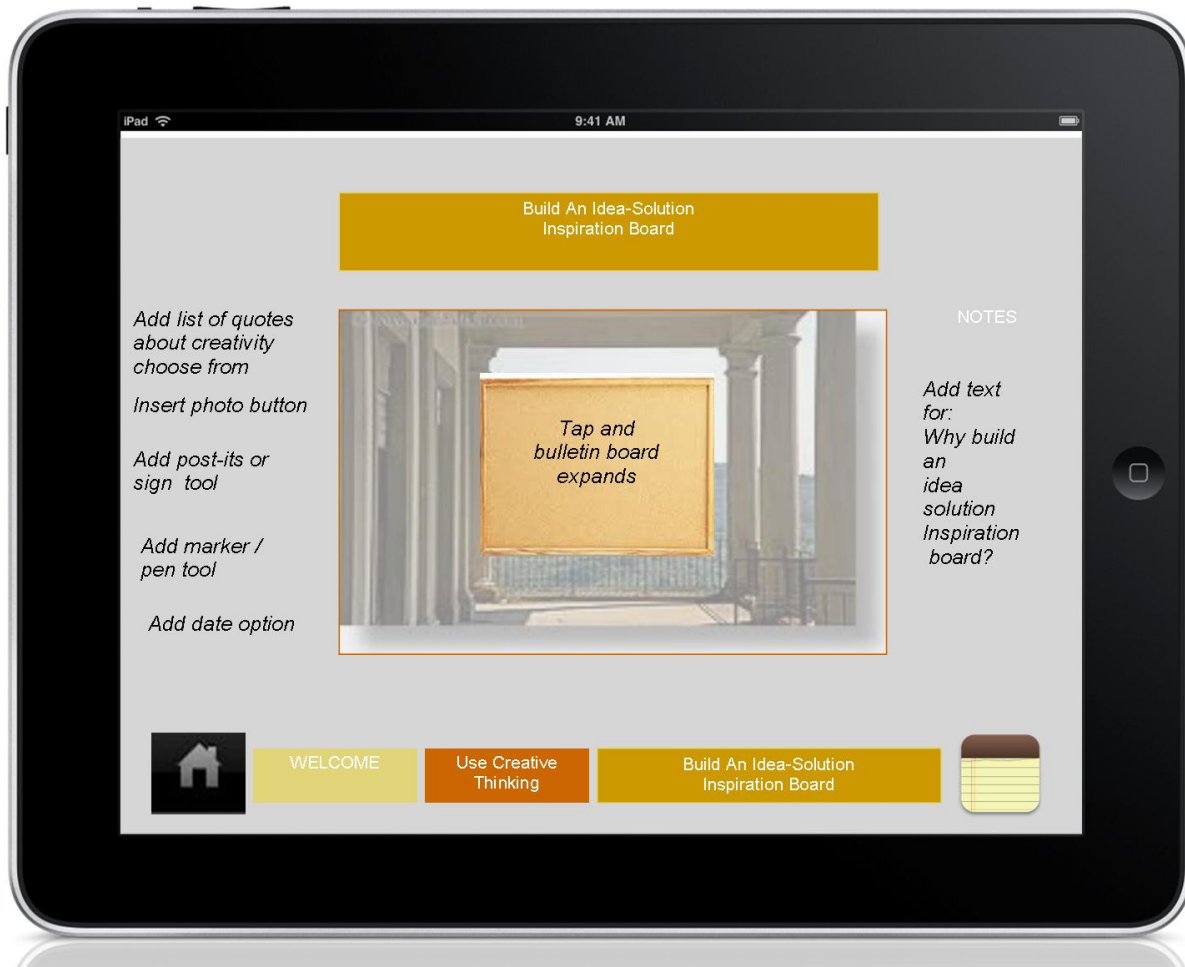


Figure 7. This screenshot presents the mentor and mentee with the capability of making an “idea- solution inspiration” bulletin board. This bulletin board can be designed alone or together and can serve as pleasant reminder to help set or accomplish a certain goal. Once the user taps the bulletin board image it will expand and provide design tool options. Options will include quotes on creativity and creative leadership that can be plugged in, some marker and pen tools, an insert photo button, and an option for the date to help track progress and success.

Figure 8. Screenshot 6: Notepad Function

Figure 8. This additional screenshot shows the notepad tool available for the mentor and mentee. Perhaps this screenshot will be eliminated and the notebooks will be moved to the page sharing the specific tool.

Figure 9. Beginning Writing Samples

CREATIVE THINKING SKILL: FLEXIBILITY

Key Reminders: Perspectives. Multiple Points of View. What Might Be Other Ways...

THINK ABOUT: Flexible thinking is about just that; being more flexible with your thinking. It's about looking at things from a new perspective, gathering new points of view and encouraging people to take different approaches to a problem. To encourage "new perspective thinking," think of numerous reasons as to why something happened.

TRY THIS WITH MENTOR/MENTEE: How does your product or service look to an elderly person, to a young person? How does your job description look to your competitor?

REFLECT & DISCUSS: In what ways can this skill help your mentoring relationship?

Adapted from Torrance, E.P.(1979). *The search for Satori and creativity*. Buffalo, NY: Creative Education

CREATIVE THINKING SKILL: FLUENCY

Key Reminders: Numerous Ideas. No Judging Allowed.

THINK ABOUT: Encouraging fluency in your thinking is the ability to produce many ideas, verbal and nonverbal. Many ideas usually means generating more options and who knows the solutions this leads to.

One rule: In order to prevent "start-and-stop thinking," do not stop to evaluate or judge.

TRY THIS WITH MENTOR/MENTEE: Generate ideas for a staff party. Generate names for an imaginary new product or service. Generate alternative names for "great job." Use the notepad of inspiration bulletin board to record any new ideas you may have.

REFLECT & DISCUSS: What did you try? What happened? Now what?

Adapted from Torrance, E.P.(1979). *The search for Satori and creativity*. Buffalo, NY: Creative Education

CREATIVE THINKING SKILL: ELABORATION

Key Reminders: Details. Details. Details. Change it up!

THINK ABOUT: Elaboration is about building on ideas with details and innovative thinking. It is about letting your imagination run wild.

TRY THIS WITH MENTOR/MENTEE: Think of the latest movie you saw, how would you change the ending? Think of a recent business product that was introduced, now exaggerate and elaborate. Change the costs, materials, revenue...

REFLECT & DISCUSS: Discuss three new things you discovered.

Adapted from Torrance, E.P.(1979). *The search for Satori and creativity*. Buffalo, NY: Creative Education

Figure 10. Beginning Writing Samples

CREATIVE THINKING SKILL: ORIGINALITY

Key Reminders: Think “What if?” Think unlike the majority.

THINK ABOUT: Original thought is about thinking outside of the box, trying new ways of doing things. Asking “What if?” questions is key.

TRY THIS WITH MENTOR/MENTEE: Put yourself in the mind of the child, what would they do? What would they see? Ask one another “What if you tried...” type questions.

REFLECT & DISCUSS: What might be some specific scenarios in your mentoring relationship that could benefit from “What if?” questions?

Adapted from Torrance, E.P.(1979). *The search for Satori and creativity*. Buffalo, NY: Creative Education

Key Words to Keep in Mind When Building an Effective Mentoring Relationship

(These will be visible somewhere on the App, perhaps as a scrolling news-like feature.)

change partner. mutually defined roles. reciprocity. influence, nurture. support.

encourage, challenge. enable. model. share. check-in. learning collaboration. clarity. offer

room to grow. emphasize the positive. experiment. build networks. think potential.

discover strengths. tolerate mistakes. respect values. encourage new learning.

momentum. partnership.

Figure 11. Beginning Writing Samples

The History of Mentoring: It All Started With Greek Mythology

The history of mentoring is traced back to the Greek poet Homer and his great epic tale, *Odyssey*. In setting out for his 10-year journey of the Trojan War, Homer describes Ulysses' choosing his wise and trusted old friend, Mentor, to be the guardian of his son Telemachus. In some versions of the poem, Mentor was actually later revealed to be the Goddess Athena in disguise. Today, Athena is known as the goddess of wisdom, courage, inspiration, civilization, law and justice, just warfare, mathematics, strength, strategy, the arts, crafts, and skill.

Famous Mentor and Mentee pairs:

(This list includes mentors and mentees in the arts, medicine, business, and academia. It also represents a variety of mentoring combinations that include cross-cultures, male to female, female to male, old to young, adult to adult.)

- Peter Drucker to Jim Collins (Author of *Good to Great: Why Some Companies Make the Leap...and Others Don't*)
- Warren Bennis to Tom Peters (author of *In Search of Excellence*),
- B.F. Skinner (psychologist,) mentor to Robert Epstein (Editor-in-Chief, *Psychology Today*)
- E. Paul Torrance (the "Father of Creativity,") to hundreds of graduate students and university faculty members.
- Camille Pissarro to Paul Cezanne
- Christian Gottlieb Neefe to Ludwig Van Beethoven
- Maya Angelou to Oprah Winfrey
- Mike Wallace to Barbara Walters
- Christian Dior to Yves Saint Laurent
- Roland Henin (French chef) to Thomas Keller (American Chef)
- Toni Morrison to Julia Leigh

Sometimes mentors belong to a lineage of mentoring relationships.

Retrieved from (http://www.mentors.ca/mp_business.html) and (<http://www.rolexmentorprotege.com/en/about-the-initiative/index.jsp>)

Survey to Send to Potential Beta Testers

From all the interviews and networking I have conducted during this project, I now have a potential customer base for my product. Because my focus is adult-to-adult mentoring, my survey will be sent to Human Resource departments of both large and small organization (see Figure 12). This survey will be used to heighten anticipation amongst prospective Beta testers.

Figure 12. Survey for Potential Beta Testers

<http://www.surveymonkey.com/s/KPKG66W>

Does your organization offer its employees a mentoring program?

- Yes No Not yet, but would love to implement

If your organization DOES offer a mentoring program, what are the main objectives?

Check the top three:

- | | |
|--|--|
| <input type="checkbox"/> Helps develop employees potential | <input type="checkbox"/> Helps transfer knowledge |
| <input type="checkbox"/> Helps connect multiple generations in the workplace | <input type="checkbox"/> Develops in-house careers |
| <input type="checkbox"/> Helps connect global employees | <input type="checkbox"/> Builds morale |

If your organization DOES NOT offer a mentoring program and was going to create one, what might be the top three objectives? Check the top three:

- | | |
|--|--|
| <input type="checkbox"/> Helps develop employees potential | <input type="checkbox"/> Help transfer knowledge |
| <input type="checkbox"/> Helps connect multiple generations in the workplace | <input type="checkbox"/> Develops in-house careers |
| <input type="checkbox"/> Helps connect global employees | <input type="checkbox"/> Builds morale |

From your experience, what is the role of an effective mentor? (Check ones applicable)

- | | |
|---|--|
| <input type="checkbox"/> Share new perspectives | <input type="checkbox"/> Help set new goals |
| <input type="checkbox"/> Tell mentee how to perform | <input type="checkbox"/> Provide feedback |
| <input type="checkbox"/> Criticize the mentee | <input type="checkbox"/> Visualize promising solutions |

If the mentors in your program were given creative thinking exercises to try in their relationship, which topics would be helpful? (Check ones applicable)

- | | |
|---|--|
| <input type="checkbox"/> Help for defining the correct problem or opportunity | <input type="checkbox"/> Tools for visualizing new ideas |
| <input type="checkbox"/> Help change problems into opportunities | <input type="checkbox"/> Tools for giving and receiving feedback |
| <input type="checkbox"/> Tips for nurturing creativity | |

Would suggestions for improving Emotional Intelligence also be useful in the mentoring relationship?

- Yes, definitely Not sure No, I do not see EI being useful

Are iPad Apps used in your organization?

- Yes No Sometimes
 Not yet, but probably will be in the near future
 (If yes, which apps do you use the most?)

Would you be interested in being the first to try an iPad App designed to improve the mentor and mentee relationship with creative thinking tools and exercises, before it goes to the Apple Store?

- Yes! If interested, please provide email in the comment box below & please feel free to fwd survey.
 Yes, if my schedule permits
 No thanks, but best of luck

SECTION FIVE: KEY LEARNINGS

Introduction

Reflecting on topics covered over the past two years such as Creative Problem Solving (CPS), CPS facilitation, design and delivery, change leadership, creative assessments, classic and contemporary research in the field of creativity, and research of the creative person, product, process and environment, not only paved the way for this project, but also contributed to much professional and personal growth. To design a beginning plan for a creative product, I synthesized the tremendous amount of learning from the topics mentioned above to my own creative process and to the content I chose to research. My key learnings are therefore summarized according to process and content.

Process

As I reflected on the different parts of the process that I used to create this project, my observations and reasons as to why certain behaviors, thoughts and actions happened made perfect sense, as I reviewed the creative assessments learned in the class, “Creativity Assessment: Measures and Methods.”

Making connections to people and making connections in general have always been something I naturally enjoy doing. During this project, and from the time I spent learning about mentoring, I became even more fascinated with making connections between people and the possible outcomes of helping people build their potential. The thought of connecting two people in an organization and providing them with resources to grow (most of which involve the tools and skill sets I have acquired in this program) made my mind race with excitement and new thinking. Knowing I scored high on interpersonal intelligence with regards to Gardner’s Multiple Intelligences (<http://www.literacyworks.org/mi/assessment/findyourstrengths.html>) and the fact

that my Myers-Briggs Type Indicator, taken in 2001 and 2011 (<http://www.myersbriggs.org/>) determined both time that I was an “extroverted intuitive feeling perceiving” (ENFP) type, explained some of the answers. Learning this about myself helped me to better understand and accept my creative process, and also made sense as to why I had such a strong interest in learning more about mentoring relationships and creative thinking tools.

During this process, especially with regards to making connections and designing a product, I was reminded of a quote by the late Steve Jobs on creativity:

To design something really well, you have to get it. You have to really grok what it's all about. It takes a passionate commitment to really thoroughly understand something, chew it up, not just quickly swallow it. Creativity is just connecting things. (Wolf, 1996, “Steve Jobs: The Next Insanely Great Thing,” p. 102)

The *Oxford English Dictionary* defines *grok* as "to understand intuitively or by empathy; to establish rapport with" and "to empathise or communicate sympathetically (with); also, to experience enjoyment." Throughout this process, I experienced much enjoyment, but I also felt this process was a test in listening to my intuition. I definitely became more mindful of the term “intuition,” especially in relation to creative problem solving and tried to be “more aware and more open:” two skills suggested for tapping one’s intuition by Dr. Cynthia Burnett.

(<http://www.youtube.com/watch?v=E6DuNXUoWvw&feature=related>).

The quote from the late and globally respected Steve Jobs and suggestions for paying attention to my intuition, along with the guidance offered in *How to Train a Wild Elephant & Other Adventures in Mindfulness* (Chozen Bays 2011), all served as pleasant reminders to turn off my thinking, especially my inner critic. As I went through this process, I experienced how turning off my thinking, taking time to slow down and spending time nurturing myself and

quieting my thoughts led to great accomplishments and insights. Once I paid more attention to this, I noticed much new progress. Chosen Bays stated, “creativity comes from resting the mind in neutral, allowing it to clear itself and provide a fresh canvas on which new ideas, equations, poems, melodies or colorful strokes can appear” (p. 8). This served as another great reminder for me, especially when my process at times seemed like one gigantic and chaotic mess.

Also during this project’s process, I noticed I always wanted to try things differently, I felt a bit neurotic with my process, a bit unorganized, and at times seemed unfocused. Having taken the Kirton-Adaptor Inventory (<http://www.kaicentre.com/>) and learning I have a preference for being an innovator, not an adaptor, gave me courage and confidence to keep on going and thankfully, certain behaviors that guided me thus far were normal and to be expected.

All the way through the process, I kept acknowledging my Foursight preference (<http://www.foursightonline.com/>) and I noticed during this process that clarifying and developing were harder for me, while ideating and implementing came more naturally and with ease. As the project came to a close and I started reflecting on my creative solving preferences, I retrieved my score and sure enough, I scored lowest on the preference for developing (16) and clarifying (22) and a bit higher on implementing (24) and ideating (34).

Things that worked.

Revisiting and discovering new literature related to mentoring and creativity significantly enhanced my own creative process and provided me with additional tools for trying new things and for trying to see things differently. Engaging in a mentoring relationship gave me the opportunity to see how positive change can happen, especially when intent and creative thinking are prevalent. Purchasing an iPad and taking time to read about mobile application development helped deepen my learning and played a key role in making new discoveries.

Things to do differently.

As I mentioned above, my preferences for clarifying and developing were low and I wish I had spent more time clarifying and further developing my thoughts and ideas before speaking or implementing. Realizing I needed to do this helped me significantly, both professionally and personally, especially when faced with new problems or opportunities.

Engaging in this process also led me to take further notice of my emotions, and I have learned that by observing emotions one becomes more intentional with one's actions and behaviors that ultimately result in more effective relationships (Schwartz 2010). Gaining understanding of this from actual application and experience in a mentoring relationship has truly affected the way I approach my own creative process. In the future, the practice of staying more open and aware of myself and to others, taking time to be silent and turning off the inner critic, and to paying more attention to my emotions will be priority.

Content

The content for this project included learning about mentoring, creative thinking and mobile application development. Having discussions with various professionals involved in organizational development (focused on mentoring) and discovering world class mentoring programs, such as IBM's and the Rolex Protégé Initiative, uncovered a new interest for me in formal and informal mentoring programs. Discovering and unleashing this new interest has done wonders in setting new goals and creating change within myself and others. Now, if I can persuade anyone to try anything, it would be to learn something new.

I have also discovered that, much like creativity, mentoring programs have come a long way and are no longer considered just for the arts. From conversations, interviews and research, especially reading something as simple as Google alerts on mentoring during the past three

months, I have learned that various disciplines (education, medicine, wellness, technology, science) are stepping up to develop a brand new mentoring mentality or reviving the program they already have in place. This push for mentoring, also like the push for more creativity and innovation in the workplace, both intersect with the serious need to keep up with the rapid changes of the 21st century workplace.

From immersing myself in all this new content, the result has enabled me to truly link creative thinking to the mentoring process, especially from reviewing Goran Ekvall's work on building a climate for creativity. As presented by Puccio, Mance and Murdock (2011) Ekvall's ten dimensions for a creative climate include: challenge and involvement, freedom, idea support, trust and openness, dynamism and liveliness, playfulness and humor, debate, risk taking, idea time, and low conflict. I am now convinced that these could be identified as the same traits needed for an effective mentoring program. If an organization emphasizes these ten dimensions when promoting a mentoring program, the foundation for a successful mentoring program will not only be set, but will also build creative climate, creative change and creative leadership.

Besides making new connections between mentoring and the creative climate, spending time learning about all this content made me more aware of the connections between mentoring and leadership. Zachary and Fischer (2010) stated the connection quite eloquently in their article, *Those who Lead, Mentor*, when they cited five leadership practices mentioned in Kouze's and Posner's model (Jossey-Bass, 2007) which included: modeling the way, inspiring a shared vision, challenging the process, enabling others to act, and encouraging the heart. Like Ekvall's ten dimensions, the five practices of Kouze and Posner are a valuable mentoring tool for helping people grow and developing leaders. Spending time learning and understanding application development has provided me with a wealth of key learnings related to personal satisfaction,

learning to work in new ways, and understanding and accepting change, especially considering that I am far in age from the Gen Y or Gen Z generations, where using technology comes naturally. Learning about mobile applications also convinced me that my iPad Application will be a very new and useful tool, one that will accommodate many users. According to my contacts in the mentoring world, virtual mentoring, e-mentoring, and mobile learning in workplace training are all on the rise. In addition, understanding that “snack learning” is a popular trend, and online collaboration and cloud computing are widespread, then using an iPad Application to encourage the use of creative thinking between mentors and mentees will likely be placed in the many hands of the younger, upcoming workforce.

Tapping into this new technology was a bit daunting and time consuming; however, this semester I was afforded the luxury to try something new. Connecting to this new content also led me to the belief that learning via mobile application systems is slowly replacing or at the very least enhancing the traditional educational system of the 21st century.

Things that worked.

As I continued to plan and make my career transition, I felt this program and project provided me with an abundant amount of new learning, which in turn better prepared me for my next career, especially in the field of learning and development. From seeking out a new mentor to an area about which I am passionate (the spa industry), to diving into research focused on creative thinking, and also to writing useful content for a creative product, I made sure this content served a future purpose and would be transitional and relevant. It has not only been exciting to adapt this content to a new career and to share it with others, but to also know that people are interested in hearing more.

Tackling the content of creative thinking abilities for this project helped me become more

aware of specific skills and tools that I now use on a daily basis. Spending two years studying tools and processes, such as the ones I included in my application, I'm happy to admit definitely propels one's thinking and helps transition a fixed mind-set to a growth mind-set.

Things to do differently.

With regards to the creative thinking piece, I wish I had spent more time writing application content instead of conducting so much research. I would also have taken more time to share my writing with my mentor, and with other mentors and mentees engaged in mentoring relationships. Moreover, I wish I had met my mentor in person before we began our email and telephone conversations; perhaps skype would have been a better mode of communication. Spending more time meeting designers and developers, especially in person, would also have been beneficial. I would have enjoyed learning more about their creative process, particularly in a field that truly speaks another language.

SECTION SIX: CONCLUSION

Since the beginning of this project, or better yet since the start of this Master's program two years ago, I have spent days working full-time at my job and then evenings working full-time on research, class work and assignments. I would be lying if I said I was not exhausted. But I would also be lying if I didn't admit to feelings of tremendous pride, promise and satisfaction.

As I look back on the past two years, and more recently the past four months, I realized how much I have learned in the field of creative studies and recognized that the bulk of learning took place during the development of this prototype project. For the real test of one's learning is how they use it, or as Von Oech (1990) stated, "the real key in being creative lies in what you do with your knowledge" (p. 6). What follows is my conclusion relating the depth of knowledge I received in the field of creative studies, to the creative processes I used to complete this project.

Creativity and Mentoring are One and the Same

From studying creativity in the Master's program and then from immersing myself in the study of mentoring for this project, I have learned that both creativity and mentoring come in many shapes and forms, and that all people no matter what age, race, socioeconomic class, culture, or level of education can learn to be more creative and also learn to develop their potential from participating in a mentoring relationship. Exploring one's creative process, especially while being connected to the right person and sharing knowledge, time, experience, and ideas, and staying open, setting new goals, taking risks, solving problems, tolerating ambiguity, being playful and curious present the same outcomes: to maximize one's potential and develop human resources.

As I "formally" conclude my assignment of an exploration into the world of creative thinking and mentoring with the intention of designing an iPad Application, I have been able to

relate lessons from the start of the Master's program to help with synthesizing my new learning and thinking. Throughout this entire experience I have kept a journal of my key learnings (see Appendix G and Appendix H). What follows now are some very carefully selected words, phrases and quotes that I recorded in past the two years that helped me to write this conclusion.

I now know more than ever that mentoring develops people and has the ability to build effective leaders. One of the first books assigned during this program was J. C. Maxwell's book, *The 21 Irrefutable Laws of Leadership* (2007). Not only did this book make me look at leadership in an entirely new light, but Maxwell quoted, "it's not the position that makes that leader, it's the leader that makes the position," (p.15) has stayed with me. This quote has been the background theme as I set out to design and then build a tool for mentors and mentees. It is with creative thinking and the mentoring process that allow people to construct and embrace positive change within themselves and others; and can, without a doubt, build leaders of all types who will make positive change happen without having a specific rank or title. These leaders are the people we need to recognize and follow.

Something else I recorded from a lecture and now see as being sound advice for a mentor was a quote from Thomas Aquinas; "the leader is the 'provider of resources' and guide to others." A year after reading this quote, I now visualize the leader as the mentor and see "creative pillar mentoring" as a resource to help others lead others.

During another lecture I recorded some phrases related to how power is lost. One of these resonated with me, especially while initiating a new mentoring relationship. The phrase stated, "power is lost by not being clear about what you want" (Karp, 1996). Another similar perspective is "we can't change what we don't notice" (Schwartz, p. 25). Both of these quotes, as well as guiding questions put forth by my mentor, helped me to realize the importance of

observing one's needs and then asking, with clarity, for what is needed. To me this is the joy of being in a mentoring relationship, if you can define your needs and ask appropriately; most likely creative change will arise.

As I continued to reflect on my program and project, I realized that the mentor and mentee spend a majority of their time attempting to solve new problems and prepare for new opportunities. When first learning about creative problem solving, a professor shared the famous quote by Albert Einstein, "spend 55 minutes on identifying the problem and five minutes on solving." I also see how encouraging the mentor and mentee to use researched-based clarifying and other problem-solving tools will help keep the mentor and mentee on track.

In another class, I was given the chance to "adopt" the work of the famed classic creativity scholar, Frank Barron. From taking this journey, I now see the potential in asking others Mr. Barron's signature question, "do not ask are you creative, but how are you creative?" If asked of oneself and/or the beginning of any mentoring relationship, I am certain, strength will be uncovered, new talents discovered, and learning will be lifelong. The first step in achieving any kind of creative outcome is acknowledging that one is creative. From here potential outcomes can be limitless and Mr. Barron's quote helps to make this step a reality.

Creating a Product Involves Creative Thinking

While researching and writing about creative thinking tools and applying this to the design of my iPad Application prototype, I was fortunate to have the chance to experiment with a variety of tools myself. Having the opportunity to apply this particular learning actually led me and sometimes even forced me to look at things from new perspectives; reach out and make connections (connect the dots so to speak); look at the big picture; look at the ordinary and seeing the extraordinary; see ideas as options; change problems into opportunities; use tools such

as the PPCO to help develop my ideas; become more playful, take more risks; laugh; turn off my inner critic; fail, fail fast, fail again and fail fast again; see the power in learning something new; build and elaborate on ideas; challenge assumptions; and finally, I have also learned the importance of stepping away and taking a break when the going gets tough.

These observations and results served a dual purpose. They perfectly summed up what I have been doing for the past four months, and learning to recognize and apply these creative thinking skills resulted in the design of creative product, in this case my prototype of an iPad Application.

What I See Myself Doing Now Is...

From making connections between the topics of mentoring and creativity and developing a prototype, I am on the verge of creating some new and exciting plans for the future.

After all this work and coming this far, it is definitely in my plan to keep writing content for my iPad Application and eventually launch this product! I am looking into various entrepreneurial networks and incubator programs that aim to help entrepreneurs launch their ideas and I am also visiting the idea of enlisting a business partner or coauthor. I now see myself thinking of this mobile application as a continuing project as I prepare to spend the majority of my time making a grand career move.

As discussed with my mentor and from learning about various creative problem-solving processes, keeping up the momentum is key. Ideally, what I see myself doing next is taking all this knowledge and, as Von Oech stressed in his chapter on creative thinking, “play with it, make the ordinary extraordinary and the unusual commonplace” (1990, p. 7), and work with a new organization that is beginning to thrive on the implementation of new innovative strategies and leadership. My next step would be to work for a company whose strategic plan includes global

expansion, one that understands the essence of innovative thinking, that creativity is an essential life skill and that “to connect and inspire a new generation, people must lead and interact in entirely new ways” (IBM Study, 2010).

Developing training material and leading training sessions in which I have the opportunity to contribute to change and positive growth would be the ideal way to spend my day working, for “work is love made visible,” as expressed by poet Kahlil Gibran in Ensher & Murphy (2005). Presently, I am trying my best to transition to a new position where all this new learning is utilized, a new position for which I am empowered by intrinsic motivation and challenge.

As I end this journey and prepare for the next one, I stay motivated by a quote I retrieved when deciding to study creativity. The quote quite eloquently convinces anyone to embrace their creativity and helps explain this broad and sometimes mysterious phenomenon. This was actually one of the first inspiring messages I read about creativity, and as I finish my “formal” study of the field of creative studies and the development of this project in the application of the creative process, this quote by the famous American actor, Alan Alda, stays on my mind now more than ever:

“Be brave enough to live life creatively. The creative is the place where no one else has ever been. You have to leave the city of your comfort and go into the wilderness of your intuition. You can’t get there by bus, only by hard work and risk and by not quite knowing what you are doing. What you’ll discover will be wonderful. What you’ll discover will be yourself.” Retrieved from

(<http://www.buffalostate.edu/creativity/documents/whatiscreativity.pdf>)

Continued on Next Page...

|

|

REFERENCES

- Bradley, J. (Ed.). (2011). *Wired App Guide*. New York, New York: Advance Magazine
- Davis, G.A. (2004). *Creativity is forever*. Dubuque, Iowa: Kendhall/Hunt.
- Ensher, E. and Murphy, S. (2005). *Power mentoring: How successful mentors and protégés get the most out of their relationships*. San Francisco, CA: Jossey-Bass.
- Frey, B. and Noller, R. (1986). Mentoring: A Legacy of Success. In Parnes, S.J. (Ed), *Sourcebook for Creative Problem Solving* (pp.446-448). Amherst, Massachusetts: Creative Education Foundation Press.
- Frey, B. and Noller, R. (1986). Mentoring: A promise for the future. *Journal of Creative Behavior*, 20 (1), 49-51
- Frey, B. and Noller, R. (1982). *Mentoring: A voiced scarf*. Buffalo, NY: Bearly Limited.
- Bays Chozen, J.(2011). *How to train a wild elephant and other adventures in mindfulness*. Boston, MA: Shambhala Publications.
- IBM Study. Capitalizing on complexity. (2010)
- Johnson, B. W. and Rily, Charles R. (2004). *The elements of mentoring*. New York, NY: Palgrave Macmillan.
- Lynn, A.B. (2001). *The index for emotional intelligence*. Belle Vernon, PA: Adele Lynn Leadership Group.
- Maxwell, J.C. (2008). *Mentoring 101. What every leader needs to know*. Nashville, Tennessee: Thomas Nelson, Inc.

- Murrell, A., Forte-Trammell, S., & Bing, D. (2008). *Intelligent mentoring: How IBM creates value through people, knowledge, and relationships*. Boston, MA: Person Education Inc.
- Noller, R. (1982). Mentoring: A Renaissance of Apprenticeship. *The Journal of Creative Behavior*. 6 (1) 1-4.
- Pew Research Center (2010). Millennials, A Portrait of Generation Next. *Confident, Connected. Open to Change*. Retrieved from <http://pewresearch.org>.
- Puccio, G. J., Mance, M., & Murdock, M. C., (2011). *Creative leadership: Skills that drive change*. Thousand Oaks, CA: Sage Publications.
- Schwartz, T., (2010). *The way we are working isn't working*. New York, NY: Simon & Schuster, Inc.
- Torrance, E.P.(1983). The importance of falling in love with something. *The Creative Child and Adult Quarterly*.8 (2), 72-78.
- Torrance, E.P.(1979). *The search for Satori and creativity*. Buffalo, NY: Creative Education Foundation.
- Von Oech, R. (1990). *A whack on the side of the head. How you can be more creative*. New York, NY: Warner Books.
- Von Oech, R. (1990). *A whack on the side of the head. How you can be more creative*. New York, NY: Warner Books
- Wolf, G., & Steinberg, S. G. (1996). Steve Jobs: The next insanely great thing. *Wired*, 4(2), 102.
- Yarmosh, K. (2011). *App savvy: Turning ideas into iPad and iPhone apps customers really want*. Sebastol CA: O'Reilly Media.
- Zachary, L. J., & Fischler, L. A. (2009). Shifting Gears: The mentee in the driver's seat. *Adult Learning*. 20(1), 4-9.

Zachary, L. J., & Fischler, L. A. (2010). Those who lead, mentor. *American Society of Training and Development*, 64(3), 52-57.

<http://www.apple.com>

SECTION SEVEN: APPENDICES

Appendix A

Appendix A. Differences Between a Mentor and Coach

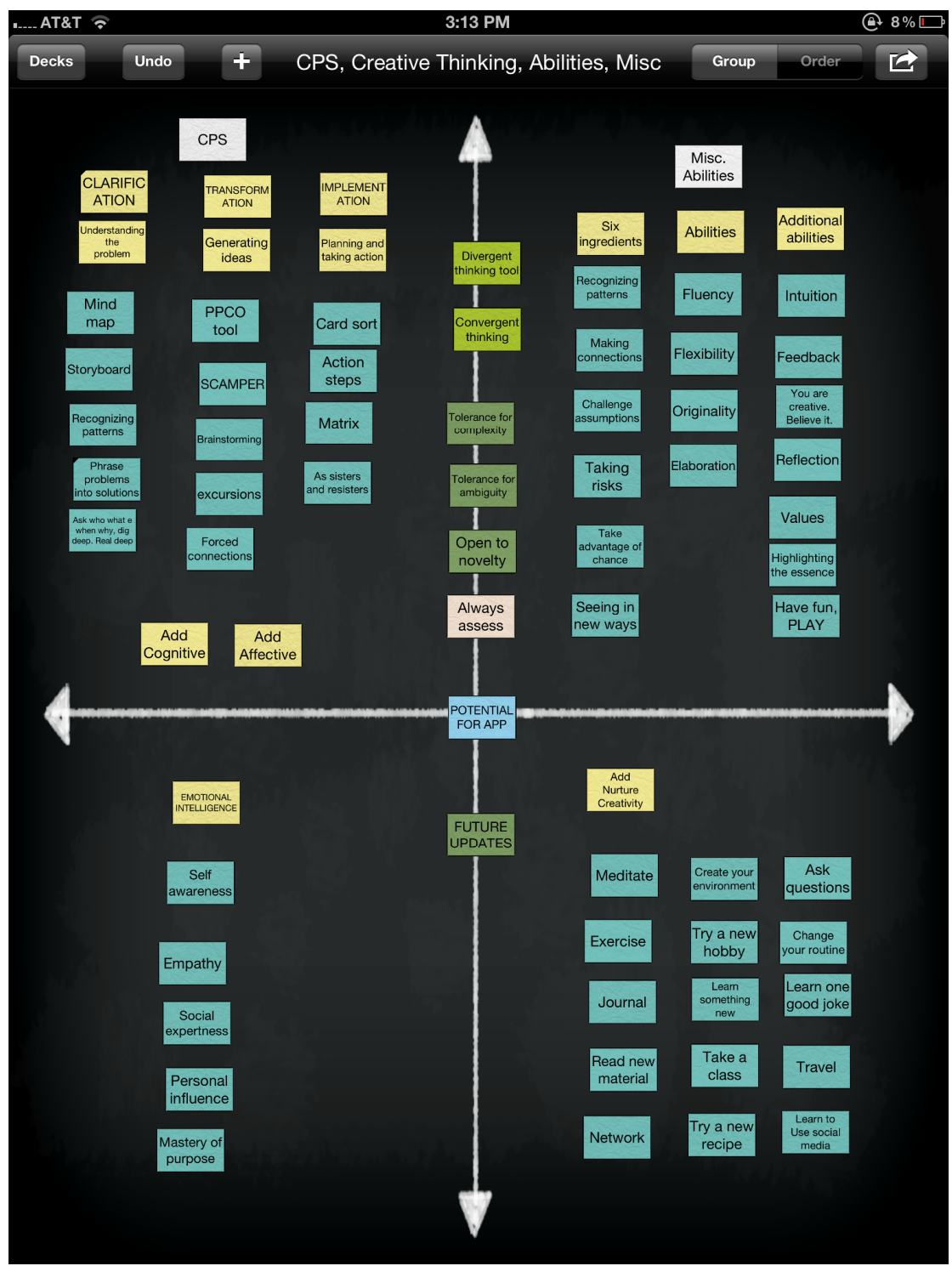
(A chart I compiled to help answer this frequently asked question)

MENTOR	COACH
Process to help deepen potential	
Focus on Learning	Focus on Performance
Is a role model	Helps client develop strategy and action plan
Provide advice and perspectives & based on experience	Works on challenges
Can use coaching skills	Identifies gaps
Makes introductions to individuals in org/industry. Uses low pressure self discovery approach	Strategically assesses and monitors progress
Advocates, supports mentees growth	
Help mentees understand own needs	
Reciprocal learning partnership	
Mutually-defined goals	
Collaboration	
Passes on knowledge, experience and open doors usually related to occupation	Usually not based on occupation
Focuses on individual	Focus on performances
Source of information/knowledge	
Socratic question	Socratic question

Both: safe environments, listens, ask questions, reflects, identify and develops leadership qualities

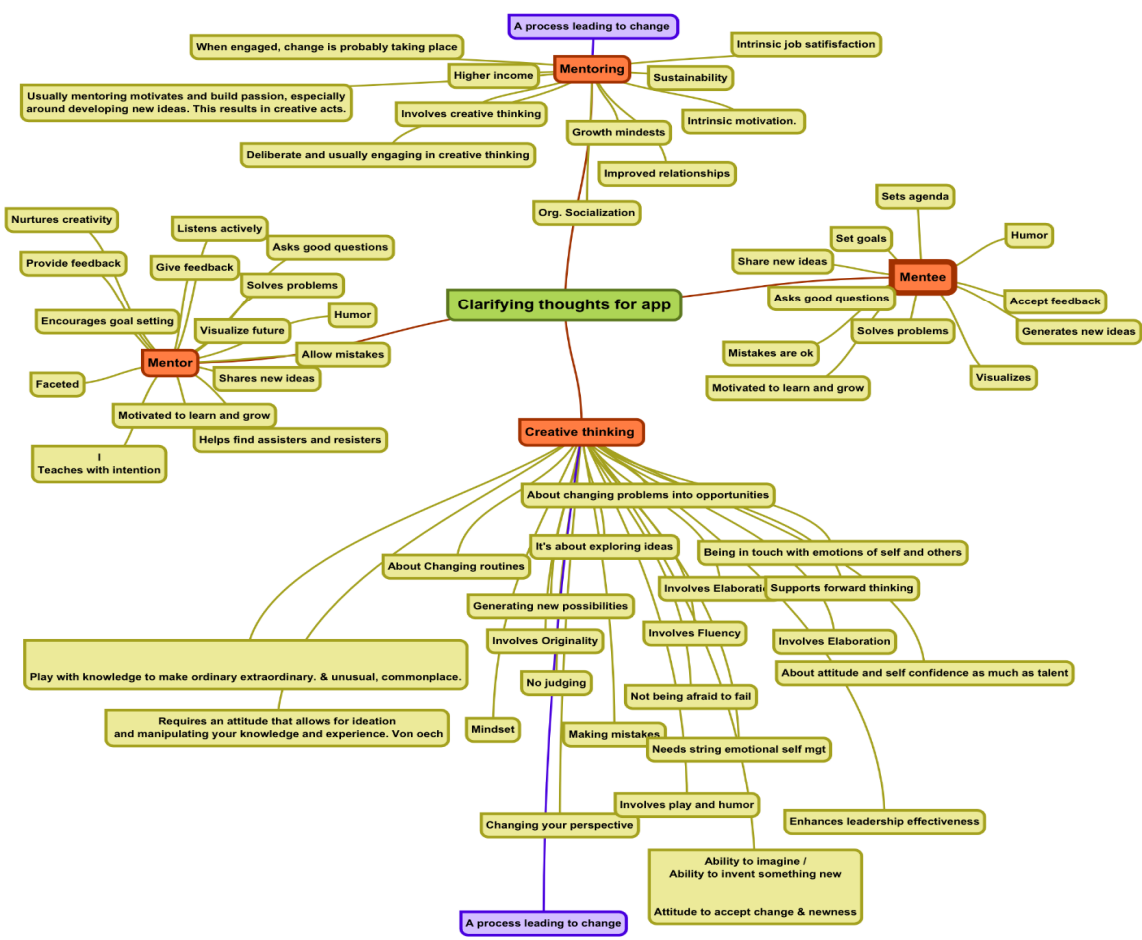
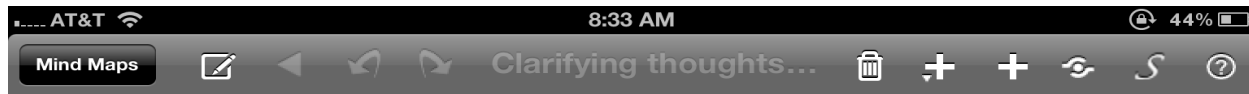
Appendix B

Appendix B. Generating Ideas for Creative Thinking Abilities



Appendix C

Appendix C. Mindmap to Help With Clarification



Appendix D

Appendix D. Agendas Provided to My Mentor

Agenda for Call #1 February 16

- 1) About my program & project.
- 2) Getting to know each other's background.
- 4) Share end goals for this process.
- 5) Confidentiality.
- 6) Teach the tool-PPCO (pluses, potentials, concerns and outcome)

Agenda for Call #2 March 8

- 1) Learn more about my mentor.
- 2) What I've been accomplishing/research summary/edits to process paper...
- 3) Teach-Give very brief overview of Creative Process (Thinking Skills Model) &
- 4) Changing problems into opportunities.
- 4) Think about tools or skills that a mentor & mentee could benefit from

Agenda for Call #3 March 23

- 1) Anything I can help mentor with?
- 2) Follow-up to some questions you asked last time.
- 3) Discuss "app game " ideas.
- 4) Discuss ideas for beginning content. Affective skills, EI

Agenda for Call #4 April 13

- 1) Highlight the essence/ document about mentoring
- 2) Pilot Mentor program for spa mgrs.
- 3) Creative thinking tools for spa mgrs.
- 4) My project/ paper update
- 5) Career move

Agenda for Call #5 April 27

- 1) Sharing feedback on project
- 2) Reflecting on our mentor/mentee process
- 3) Career update
- 4) Future goals

Appendix E

Appendix E. Sample Interview Questions for Sheila Forte-Trammell

Chief Global Mentoring Officer at IBM. Interviewed on March 21, 2012

- 1.) What kind of tools, training and resources do the IBM mentoring pairs receive? Any new tools or training you would like to see someone develop?
- 2.) Lets' talks about some specific creative thinking skills, strategies and abilities.... on a scale of importance from 1 to5, how would you rate the skills I'm about to mention?1 being the most needed in the mentoring relationship....
- 3.) You're in an elevator with a CEO what's your elevator pitch to convince her/him to start an effective mentoring program?
- 4.) What changes have you noticed with mentoring, especially in the past 2 years?
- 5.) What is the biggest challenge you face in keeping IBM's mentoring program current, new and useful?
- 6.) You mention IBM's mentoring program combines the best of change mgt, career development theory, and research, how so?
- 7.) How do you promote speed mentoring, talk a little bit about your diversified mentoring portfolio?
- 8.) Some of your favorite resources on Creativity? Mentoring? Authors, speakers, presentations...

Appendix F

Appendix F. Interviews with Developers and Questions for Developers

Kevin Grant, Android Developer

Mitch Cohen, iOS Developer

Interview Questions For Developers

Android or iOS?

How long have you been developing?

Is it possible to see your portfolio?

Talk to me about wire framing and making mock-ups.

Do you help with putting the application on marketplace/apple?

Can you recommend any designers you have worked with?

What are your prices and hours?

Will you cut cost reusing code or possible signing a partnership?

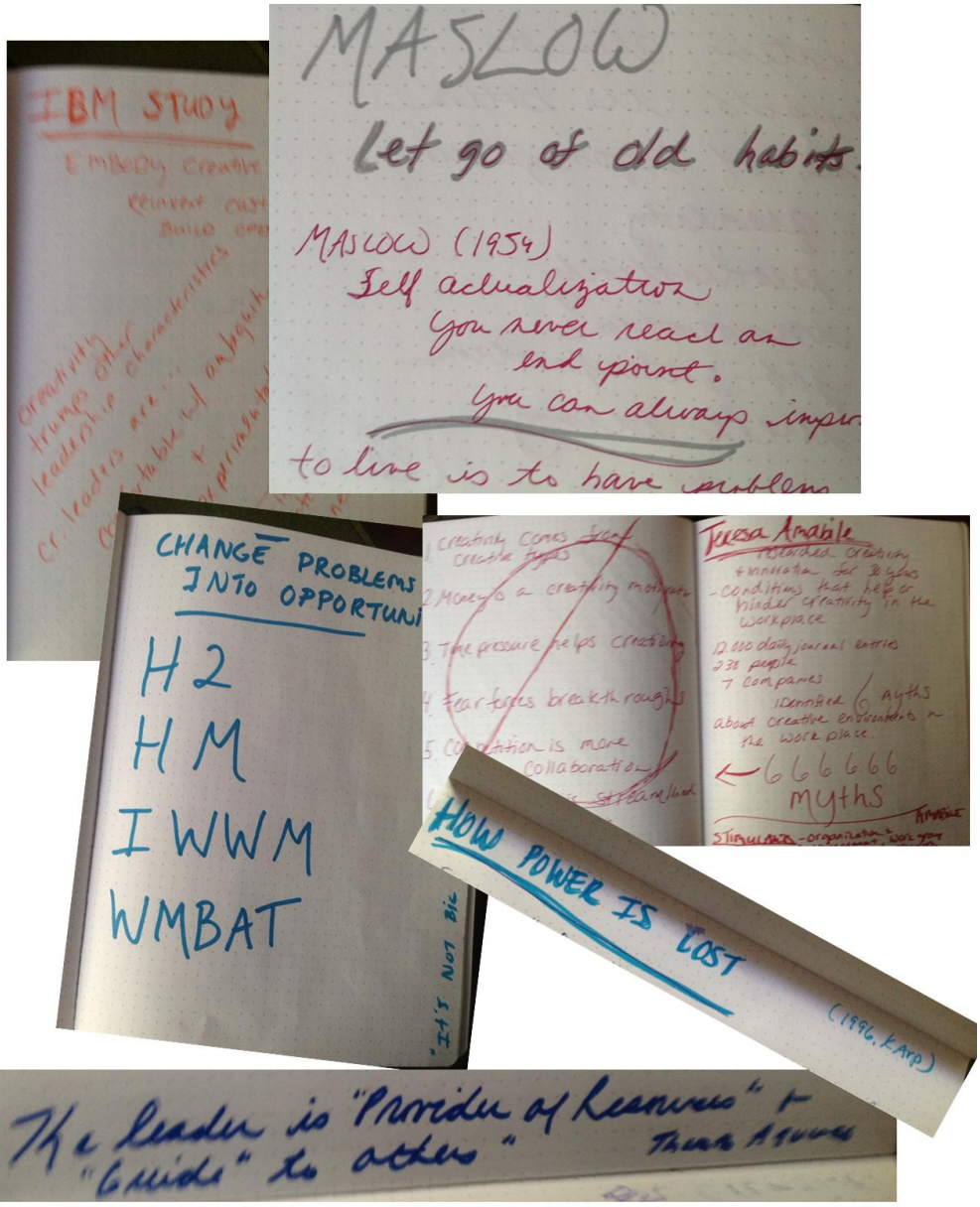
Do you offer a fixed cost ?

What do you charge to make updates?

Talk me thru the initial process, what do you need from me?

Appendix G

Appendix G. Sample Pages From Journal



IBM STUDY
EMBODY create
REINVENT CULT
BUILD OPP
Creativity brings other leadership characteristics

MASLOW
Let go of old habits.
MASLOW (1954)
Self actualization
You never reach an end point.
You can always improve
to live is to have problems

CHANGE PROBLEMS INTO OPPORTUNITY
H2
HM
I WWM
WMBAT
"IT'S NOT BIG"

Teresa Amabile
10,000 diary journal entries
230 people
7 companies
6 myths about creative environments in the workplace
← 6 6 6 6 6 6
myths
Stimulation - organization work space
(1996, KARP)

The leader is "Provider of Resources" + "Guide" to others
THANK ARIANNA

Appendix H

Appendix H. Sample Pages From Journal

Enhancing Your Creativity + HAPPINESS

- Try to be surprised by something every day.
- Try to surprise at least one person every day.
- WRITE DOWN EACH DAY what surprised you + how you surprised others
- WHEN SOMETHING SPARKS STRIKES A SPARK OF INTEREST FOLLOW UP.
- RECOGNIZE THAT IF YOU DO ANYTHING WELL IT BECOMES ENJOYABLE.
- TO KEEP ENJOYING SOMETHING INCREASE ITS COMPLEXITY.

- MAKE TIME FOR REFLECTION + RELAXATION
- FIND OUT WHAT YOU + HATE ABOUT IT
- START DOING MORE YOU LOVE + LETS YOU HATE
- FIND A WAY TO HATE WHAT YOU LOVE
- LOOK AT MANY VIEWS
- PRODUCE AS MANY IDEAS AS POSSIBLE
- HAVE AS MANY DIFFERENT IDEAS AS POSSIBLE
- TRY TO PRODUCE UNUSUAL IDEAS

- CSIKSZENTMIHALYI

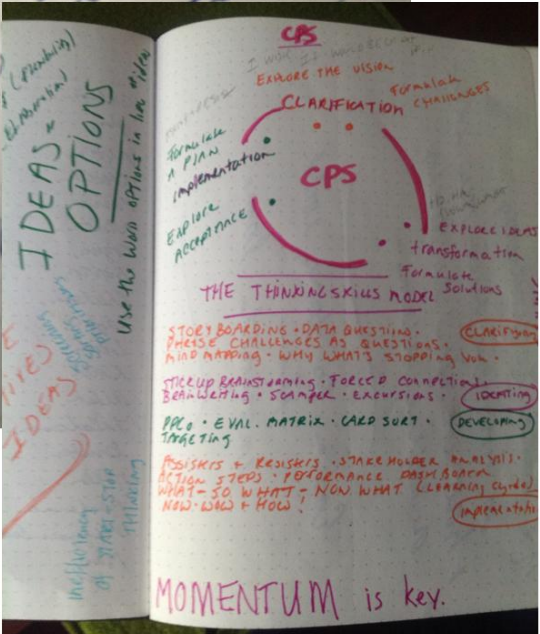
Using INTUITION

① Create a climate of trust + openness

Confusion is the path to the joy of learning

IDEAS + OPTIONS

Use the word options in how you think



Appendix I

Appendix I. Concept Paper

Concept Paper Format – CRS 690

Build Your Mentoring relationship with Creative Thinking. An iPadApp

Name: Vicci S. Recckio. February 18, 2012

Project Type: Meet a Product Need.

Section One: Background to the Project

When the mentor and protégé are engaged in a relationship, the goal, some may say, is to help develop one's potential and build on each other's strengths. What I believe is that these goals reach beyond one's intelligence and can be further developed with the use of creativity and creative thinking tools. To help support and share my beliefs, I will research and apply creative thinking to a mentee/mentor relationship and then create a plan to package my findings in an aesthetically pleasing and user friendly iPad Application (iPad app) which can be accessible to millions.

Along with this belief, there are many personal and professional reasons for devising a plan to design an iPad app whose content features creativity and creative thinking tools to help deepen the mentee and mentor relationship.

Reason #1. While writing a paper titled, "Keeping up with the Millennials" I learned that the Millennials crave mentoring, that they really want to receive a roadmap of sorts and they love feedback. After reading about the mentoring cravings of the Millennials, I began to reflect on mentors I've had in my life, the lack of present day mentors in my life, and how the learning I gained from my Masters of Science in Creative Studies and Change Leadership program can be

brilliantly adapted to strengthen the mentee/ mentor relationships. Further reflecting led me to further reasoning.

Reason #2. About 15 years ago, I worked in a day spa for a very dynamic woman entrepreneur. This wasn't your typical spa; this spa was 100% built on FengShui principals, offered holistic professional development for all employees, and services only included well-researched therapeutic treatments (no hair, no nails.) This successful business and its' environment was created by a phenomenal woman leader who provided her team with many informal and formal lessons via trainings and workshops. While in this environment and from this experience, I fell in love with the potential of the spa industry, possible due to her leadership and her beliefs. I often look back on that time as a period filled with growth and education gained from a vibrant and intelligent woman leader who believed in the power of mentoring her employees.

Reason #3. Then about 8 years ago, I was asked to mentor a student teacher while teaching Grade 1 in Bruxelles. This experience made me realize how much I love sharing information, the importance of passing on what you know and helping others who are new to a field. I remember how I couldn't wait to go to work, until our next conversation, her next question or for the next insightful discovery we would make together. Benefits gained between both of us were very exclusive and very mutual.

Reason #4. A few years after that particular master teacher assignment in Bruxelles, I was teaching in Florence, Italy and I had the opportunity to write an article on the artisans working along the Arno River in Florence. For this article, I visited artists in their workspace and spent time interviewing elder and younger artisans working side by side. Witnessing these intimate

relationships in action and the sharing of knowledge and craft between the artist and the protégé, still, to this day, leaves an impression.

Reason #5. Fast forward a few years later to present day. Let's call this part, "the mentor-less" chapter. I have been in a career position now for 4 years with constantly changing leadership and one that is void of any informal or formal mentoring practices. Honestly, like the Millennials, I crave it and would like to do something about it. I must admit, however, I work very closely with another colleague who I adore and respect tremendously, yet it is clearly a very healthy working partnership, not a mentoring relationship, but it is one I am thankful for.

Reason #6. The most recent reason for guiding my decision to focus on mentoring was an interview process I recently experienced. After presenting a lesson to 6 potentially new colleagues, I was asked to take a break while they gathered and prepared feedback to share. This could have been an alarming experience, but I was prepared to receive and accept this feedback due to material learned in the Creative Studies program and quite frankly, I loved hearing what I could have done better and what I did really well. The possibility to grow and learn from my mistakes and to hear my strengths was an exuberant feeling.

Rationale for Selection

As I combine all these reasons, reflections and discoveries related to mentoring, my present day "mentor-less" state, creativity and creative thinking tools, I started to wonder...If I had participated in a mentee/ mentor relationship in the past 4 years, how would I and/or my career have grown differently? What clear goals would I have set for my organization and myself? If our organization had some type of mentoring program in place, what would my colleagues or I be doing differently? What would our work environment look like? These

particular questions became very important to me because they made realize what I do not want to do with this project.

I do not want to develop a mentee/mentor program in my present work environment (as helpful as that might be). I want to use this project, this exploration of the mentee/mentor relationship and links to creative thinking tools, to catapult my career into new directions and expand on all my new learning.

I want to use this project to inspire and teach others, specifically mentees and mentors, about creativity and creative thinking and at the same time, simultaneously work on further developing my potential as it relates to new career goals and tap into my strengths (both old and new) which I feel, while in my present day work environment, have become dormant.

Not only am I interested in being part of a mentee/mentor relationship, but I am also interested in exploring how creativity and creative thinking can be applied to strengthen the relationship. I'm interested in seeing how certain creative thinking tools which are used to help people and organizations visualize, imagine, solve problems, come up with ideas, etc...can be used to improve the mentee/mentor relationship. Ultimately, how might the introduction of these deliberate tools, as research supports, help the mentee/mentor relationship grow and develop together?

To help answer all these questions and share my learning with others, I plan on documenting my process of being mentored and package the creative thinking tools I have used throughout the process into a plan for an iPad App. I'm choosing the iPad App because this particular type of product is a significant part of our future and I love the new learning and creative process it involves.

I'm thrilled about working with a mentor and seeing where this process leads, using creative thinking tools to help strengthen and guide the relationship, and then to take all of this information and design an aesthetically appealing and useful product to share with the world. I have always wanted to design a product which will help teach, inspire, and possibly change one's thinking and mindset and this iPad App will accomplish just that.

Section Two: Identify Pertinent Literature

- The first section includes resources related to Mentoring.
- The second section includes resources related to Creativity and Creative Thinking skills.
- The third section includes resources related to iPad Application design.

Mentoring Literature

Chamberlin, J. (2006). Shared wisdom. Three generations of mentors and protégés discussed their insights on good mentoring. *American Psychological Association*. 37 (9). Retrieved from <http://www.apa.org/monitor/oct06/wisdom.aspx>.

Ensher, E. and Murphy, S. (2005). *Power mentoring: How successful mentors and protégés get the most out of their relationships*. San Francisco, CA: Jossey-Bass.

Frey, B. and Noller, R. (1986). Mentoring: A promise for the future. *Journal of Creative Behavior*, 20 (1), 49-51.

Frey, B. and Noller, R. (1986). Mentoring: A legacy of success. In Parnes, S.J. (Ed), *Sourcebook for Creative Problem Solving* (446-448). Amherst, Massachusetts: Creative Education Foundation Press.

Johnson, B. W. and Rily, Charles R. (2004). *The elements of mentoring*. New York, NY: Palgrave Macmillan.

Korn, D. & Kane, N. (2010). *10 who mentor. Inspiring insights from creative legends*. Wilmington, MA: Kirkwood Printing.

- Maxwell, J.C. (2008). *Mentoring 101. What every leader needs to know*. Nashville, Tennessee: Thomas Nelson, Inc.
- Subotnik, R. F., Edmiston, A. M., Cook, L., & Ross, M. D. (2010). Mentoring for talent development, creativity, social skills, and insider knowledge: The APA catalyst program. *Journal of Advanced Academics, 21*(4), 714-739.
- Torrance, E.P., (1983). The importance of falling in love with something. *The Creative Child and Adult Quarterly, 8*(2), 72-78.
- Zachary, L. J. (2009). Make mentoring work for you. *American Society of Training and Development, 63*(12), 76-77.
- Zachary, L. J., & Fischler, L. A. (2010). Those who lead, mentor. *American Society of Training and Development. 64*(3), 52-57.
- Zachary, L. J., & Fischler, L. A. (2011). Begin with the end in mind. *American Society of Training and Development 65*(1), 50-53.

Creativity and Creative Thinking Literature

- Bays Chozen, Jan, M.D.(2011). *How to train a wild elephant & other adventures in mindfulness*. Boston, MA: Shambhala Publications.
- Csikszentmihalyi, M. (1990). *Flow. The psychology of optimal experience*. New York, NY: Harper Collins.
- Davis, G.A. (2004). *Creativity is forever*. Dubuque, Iowa: Kendhall/Hunt.
- Michalko, M. (2006). *Thinkertoys: A handbook of creative-thinking techniques*. Berkeley, CA: Ten Speed Press.

Puccio, G. J., Mance, M. & Murdock, M. C., (2011). *Creative leadership: Skills that drive change*. Thousand Oaks, CA: Sage Publications.

Ray, M & Myers, R. (1986). *Creativity in business*. New York, NY: Broadway Books.

Von Oech, R. (1990). *A whack on the side of the head. How you can be more creative*. New York, NY: Warner Books.

Your Tool Cards. An Innovation Catalyst. (2006). Evanston, Illinois: THinc Communications.

iPad App Design Literature

Yarmosh, K. (2011). *App savvy: Turning ideas into iPad and iPhone apps customers really want*. Sebastol CA: O'Reilly Media.

<http://www.uistencils.com/products/iPad-stencil-kit>

<http://www.uistencils.com/products/iPad-sketchbook>

<http://www.apple.com/iPad/from-the-app-store/>

Section Three: Process Plan

Work with a Mentor. Apply Creative Thinking Tools in Partnership

To begin to better understand the mentee/mentor relationship, I will seek out a mentor and according to Ensher E. and Murphy, S. (2005) the “best way to do this is to start by finding out who the movers and shakers are within your profession and industry.” For me, I am focusing on the movers and shakers in fields I aspire to move into. During this process, I will spend time researching and applying creative thinking tools to help guide our agenda and to help achieve mutual goals set with my mentor. “Mentoring” defined by Zachary, (2000) “ is a reciprocal learning relationship in which mentor and mentee agree to partnership, where they work collaboratively toward achievement of mutually define goals that develop a mentee’s skills, abilities, knowledge and/or thinking” (p.6).

Conversations with Professionals Connected to Mentoring and Creative Thinking

Along with the guidance from my mentor, I will reach out to other experts in the field of mentoring and engage in meaningful conversations connected to creative thinking and mentoring. I will use these conversations to help diverge and converge on content for the eventual design of the iPad app.

Along with scheduled conversations with my newly chosen mentor, Jeremy McCarthy, who is a Graduate Student in Positive Psychology, author, and Director of Global Spa Development for Starwood Resorts, I have also discovered some others who I am interested in reaching out to: Rhana Pytell, the dynamic leader and spa business owner whom I wrote about in my introduction, who ironically just concluded a rigorous mentoring program via the Founders Institute; Denise Korn, a local designer who started a nonprofit mentoring program called Youth Design and who recently co-authored a book called *10 Who Mentor* (2010). Professor Ellen Ensher, an author and expert in mentoring who writes about mentoring in today's world and is now teaching a brand new class called Power Mentoring; Louis Zachary, a multiple author on the topic of mentoring and the President of Leadership Development Services. Without hesitation, and with great respect, I will also include the ongoing conversations I will have with my Professor and expert advisor for this project, Dr. Cynthia Burnett and my Sounding Board Partner, Ginny Santos.

Together, it is my intention, that this group of dynamic people will share their insights, mindsets, advice and outlooks on the topic of mentoring, creativity and creative thinking. I anticipate this list may change and names will be added or possibly deleted.

Design Plan to Create an iPad App to Synthesize Learning

The process for designing a plan to create my iPhone App will include the following action steps: Discuss ideas with mentor. Research and take notes on features of apps I like and do not like. Purchase a few apps to test their functionality and review their content. Speak with former Graduate student, Jenna Smith who also created an app. Research literature and resources on web related to app design, sign-up for Google alerts on iPad App design. Reach out to individuals who have created an app. Reach out to actual iPad App designers and businesses. Converge on content. Create and submit a mock sketch of a screen and a plan to further design and develop my iPad app. This final content will be based on all my studies, my partnership with my mentor, application of chosen creative thinking tools and my conversations with others in the field.

Project Timeline

Date	Major Activities/Action Steps	Estimated Time
January 23	<ul style="list-style-type: none"> -Finalize my project & discuss in-depth with SBP -Research and reach out to “movers and shakers” -Select and Read literature -Write Concept paper. Speak to SBP 	15 hours
January 30	<ul style="list-style-type: none"> -Reach out to potential mentors -Write-up guidelines as to what I am looking for in the relationship -Select and Read literature -Write Concept Paper. Speak to SBP 	8 hours
Feb. 6	<ul style="list-style-type: none"> -Found a Mentor. Jeremy McCarthy (JM) -Develop, set 1st agenda for JM -Walked Grace Cathedral Labyrinth to help gain insight on this project -Reflect and prepare a creative thinking tool to share with JM (requested by JM) -Select and Read literature -Write Concept Paper 	15 hours
Feb. 13	<ul style="list-style-type: none"> -Speak with JM for 1st time -Write Reflection which will help guide next call -Feb. 13th final concept paper due -Revise final Concept Paper - Read literature. Speak to SBP. Write. 	20 hours

Feb. 20	<ul style="list-style-type: none"> -Develop, set 2nd agenda for mentor - Prepare creative thinking tool and something related to creativity to teach my mentor. Accomplish his assignments. -<i>Scheduled to call Jenna Smith re iPad app design</i> - Read literature. Speak to SBP. Write 	10 hours
Feb. 27	<ul style="list-style-type: none"> -Speak with JM for 2nd time -Write Reflection which will help guide next call - <i>Research iPad apps I like and dislike.</i> -5th Drafts of sections 1,2 &3 -Contact other people of interest for conversations - Read literature. Speak to SBP. Write 	10 hours
March 5	<ul style="list-style-type: none"> -Develop, set 3rd agenda for JM -- Prepare creative thinking tool and something related to creativity to teach my mentor. Accomplish his assignments. - <i>Research iPad apps I like and dislike</i> -DUE 5th Drafts of sections 1,2 and 3 - Read literature. Speak to SBP. Write 	10 hours
March 12	<ul style="list-style-type: none"> -Speak with JM for 3rd time -Write Reflection which will help guide next call -<i>Research iPad apps I like and dislike</i> - Read literature. Speak to SBP. Write 	10 hours
March 19	<ul style="list-style-type: none"> - Develop, set 4th agenda for JM -- Prepare creative thinking tool and something related to creativity to teach my mentor. Accomplish his assignments. - Drafts of section 4, 5, and 6 -<i>Research iPad apps I like and dislike</i> - Read literature. Speak to SBP. Write 	10 hours
March 26 (big event at work)	<ul style="list-style-type: none"> -Speak with JM for 4th time. -Write Reflection which will help guide next call -<i>Begin to converge on content for iPad app</i> -Drafts of section 4, 5, and 6 - Read literature. Speak to SBP. Write 	6 hours
April 2	<ul style="list-style-type: none"> - Lessons learned /summarize/ with JM for 5th time -<i>Converge on content for iPad app</i> -Write Drafts of section 4, 5, and 6 - Read literature. Speak to SBP. Write 	10 hours
April 9	<ul style="list-style-type: none"> - <i>Design plan for iPad App and some mock screen shots for PROJECT paper.</i> -DUE 9th Drafts of section 4, 5, and 6 	10 hours

April 16	-Design plan for iPad App and some mock screen shots for PROJECT paper.	10 hours
April 23	-23 rd Project due in final form	10 hours
April 30 to May 7	-DUE Final Project	

Section Four: Outcomes

- 1.) I will work with a mentor and this will be a reciprocal partnership.
- 2.) In my mentoring partnership, I will share and present information on creativity and creative thinking skills and he will help me set new career goals in a field he is familiar with. Notes and experiences from this mentoring partnership will help guide the plan and content for a future iPad app.
- 3.) I will submit a plan for an eventual design of an iPad App. This will include a screen mock up sample and a beginning outline of content based on my mentoring experience and learning from program.

Section Five: Personal Learning Goals

- Engage in a partnership with a mentor, (which I desperately crave in my life) and enjoy the process again.
 - Plan and present creative thinking tools to my mentor with the intention of developing my own style for sharing information on creativity and creative thinking.
 - With the help of my mentor set new career goals with the hope of enriching the life of my new organization, developing my own potential and tapping into my strengths.
- Keeping the quote from poet Kahlil Gibran on my mind, “Work is love made visible.” (Ensher, Murphy, 2005). I want to fall in love with my work once again.

- To inspire others to become a mentee or a mentor.
- Design a plan to produce a new and useful product based on my learning, research and outcomes.

Criteria to Measure the Effectiveness of my Achievement

- Is this project keeping me up at night and waking me up early?
- Do I feel more comfortable in sharing information on creativity and creative thinking?
- Does my mentor look forward to our calls?
- Do I look forward to speaking with my mentor?
- The feelings I experience when I discuss and share my project.
- Am I making positive changes in my life? In the lives of others?
- What does my organizational system look like with regards to fine tuning content for future iPad App?

Evaluation

I will ask my mentor for his feedback. I am planning to review the PPCO tool with my mentor in the first call so we can expect to use this feedback towards the end. Research and implement additional ways for evaluation in a mentor and mentee relationship. SBP partner feedback. Using the essential Guide to Reflection form University of Berkeley, I will ask my mentor to self assess his role and I will also write a self-assessment.

Additional Resources

Chapman, S. G. (2012). *The five keys to mindful communication: using deep listening and mindful speech to strengthen relationships heal conflicts and accomplish your goals.* Boston, MA: Shambhala Publications.

Leung, K., (2006). *Essential guide to reflection.* Berkeley, CA: University of Berkeley.

Lynn, .A.B. (1998). *Long distance mentoring guidelines for success*. Belle Vernon, PA: Lynn Learning Labs.

Merlevede, P.E. & Bridoux, D. (2004). *Mastering mentoring and coaching with emotional intelligence increase you job IQ*. Carmarthen Wales, UK: Crown House Publishing

Pink, D.H., (2005) *A whole new mind*. New York, NY: Riverhead Books.

Richards, R. (Ed.). (2007). *Everyday Creativity and new views of human nature. Psychological, social, and spiritual perspectives*. Washington, DC: American Psychological Association.

Torrance, E.P. (1979). *The search for satori and creativity*. Buffalo, NY: Creative Education Foundation, Inc.

Torrance, E.P. (1984). *Mentor relationships: how they aid creative achievement, endure change and die*. Buffalo, NY: Bearly Limited.

Leung, K., (2006) *Essential guide to reflection*. Berkeley, CA: University of Berkeley.

<http://psychologyofwellbeing.com/>

http://mentoring-works.com/the_differances_between.html

https://www.coaching.com/public/Find_Answers/Coaching_vs_Mentoring

<http://www.buffalostate.edu/creativity/x1334.xml>