

State University of New York College at Buffalo - Buffalo State University

## Digital Commons at Buffalo State

---

Creativity and Change Leadership Graduate  
Student Master's Projects

Center for Applied Imagination

---

5-2014

### Development of a Personal Visioning Guidance System

Mariano Tosso  
marianotosso@gmail.com

#### Advisor

Dr. Cynthia Burnett

#### First Reader

Dr. 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

Tosso, Mariano, "Development of a Personal Visioning Guidance System" (2014). *Creativity and Change Leadership Graduate Student Master's Projects*. 214.  
<https://digitalcommons.buffalostate.edu/creativeprojects/214>

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



Part of the [Other Psychology Commons](#), and the [Social Psychology Commons](#)

Development of a Personal Visioning Guidance System  
by

Mariano Ever Tosso

An Abstract of a Project  
in  
Creative Studies

Submitted in Partial Fulfillment  
of the Requirements  
for the Degree of

Master of Science

May 2014

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

## ABSTRACT OF PROJECT

*Development of a Personal Visioning Guidance System*

The primary intent of this project was to formulate a novel guidance system to help individuals gain clarity and understanding of their "inner vision" of a desired future state. My secondary goal was to enrich the palette of resources and tools available for coaching individuals in their discovery and crafting of personal and/or professional visions. Initially, I conducted an extensive literature review that inspired my approach. Then, I followed a process for assessing existing visioning tools and then imagining new opportunities to create, conceptualize, and craft at least five novel visioning tools. The project outcome includes a Personal Visioning Guidance Model to navigate through the visioning process. In it, I described the key five stages and the Torrance Incubation Model (TIM) as micro-stage in each main stage. I ideated a palette of approaches to offer a broad spectrum of possibilities for visioning tools, and I conducted front-end development of seven of them. I also presented specific learning about every stage of the model as well as those from trialing five visioning tools with two subjects. Finally, I analyzed how this project adds value and a number of actions to progress further.

*Key words: Front-end Development, Visioning Tools, Visionary Thinking, Personal Vision(s), Dreams, Visioning Guidance Model, Torrance Incubation Model, Coaching, Creativity, Emotional Ideational Springboards, Constructivism.*

---

Signature

---

Date

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

Development of a Personal Visioning Guidance System

A Project  
in  
Creative Studies

by

Mariano Ever Tosso

Submitted in Partial Fulfillment  
of the Requirements  
for the Degree of

Master of Science

May 2014

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

Development of a Personal Visioning Guidance System

A Project in  
Creative Studies

by

Mariano Ever Tosso

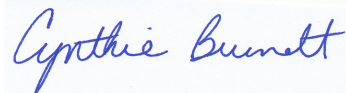
Submitted in Partial Fulfillment  
of the Requirements  
for the Degree of

Master of Science  
May 2014

Dates of Approval:

May 2<sup>nd</sup>, 2014

---



---

Dr. Cynthia Burnett  
Assistant Professor

May 2<sup>nd</sup>, 2014

---



---

Mariano Ever Tosso  
Candidate

## Copyright Notice

Copyright © 2014 by Mariano Ever Tosso

All rights reserved. The works of authorship contained in this paper, including but not limited to all text and images, are owned, except as otherwise expressly stated, by Mariano Ever Tosso, and may not be copied, reproduced, transmitted, displayed, distributed, rented, sublicensed, altered, stored for subsequent use, or otherwise used in whole or in part in any manner without the prior written consent of Mariano Ever Tosso, except to the extent that such use constitutes "fair use" under the Copyright Act of 1976 (17 U.S.C. §107), with an attached copy of this page containing the Copyright Notice.

The principle of fair use specifies that a teacher may fairly copy 10 percent of a prose work, up to 1,000 words.

Printed and bound in the United States of America.

## Acknowledgments

I want to express my profound gratitude to those who inspired and supported me in this extraordinary journey throughout this Creative study program.

Erik op ten Berg, Clara Kluk, and Dr. Gerard Puccio, gave me valuable insights at the Creative European Association event, CREA'11 and helped me to learn more about the M.Sc. program at ICSC. Happily, I have pursued this degree, which has which has been truly rewarding in every dimension, exactly as you, my advisors, forecasted. Your support to me as I made this pivotal decision enabled the rest of my story to unfold, which includes my completion of this Master's project. Without your genuine interest in clarifying all my questions at that time, I would have taken a different path.

Cynthia Burnett, you were incredibly inspiring as an ICSC lecturer and a permanent source of motivation, curiosity, and deep-knowledge. I appreciated having found in you the ideal Master Project's Advisor. Your support enabled me to make the most out of this experience. Now, having focused my energy in areas of highest potential and directing my energy in the right direction, I indebted to you.

Professor Michael Fox, you were my M. Sc. Program advisor at the International Center for Studies in Creativity (ICSC), and I thank you for having provided me with tailored friendly expert guidance, valuable tips and advice, and stimulated me throughout the course program.

Thank you to all the members of the Creative Studies family, in particular, the insightful ICSC Faculty for having guided me through the course program, kindly sharing your knowledge, experience, and wisdom. I treasured every moment of our journey together, and I consider you professional and personal role models.

To all members of my graduate student cohort, “uncorked,” of our distance-learning program: Thank you for having delighted and stimulated me to stretch and grow everyday. As creativity scholars and practitioners, your significant contributions to the creativity field helped to craft my creative mindset and to connect-the-dots. I especially want to thank those eager to share and collaborate in the field of creativity learning to help promote a legacy of creativity growth in the world.

I am infinitely grateful to my incredible family, especially to my parents, Dora, and Ever, for their life-long encouragement and infinite love and support to fulfill my dreams, live a principled-life and follow meaningful pursuits. Thank you to my brother, Hernan, and my sister, Juliana, for wonderfully sharing endless passion, friendship, and closeness all the time.

I will not be able to thank enough to my great friends in every corner of the world. Knowing that I will miss most of them, I will mention a few: Adolfo, Alicia, Carlota, Christiane, Carlos, Conrado, Diego, Gerardo, Ines, Justyna, Leandro, Leticia, Malte, Martin, Noel, Pedro, Sandra, Nestor and Laura, for being unforgettable friends in this beautiful journey together.

Carmen Rodriguez Godino and Jurandi Bento: I greatly appreciate that you enthusiastically engaged in the trialing of my novel visioning tools as coachees, and for granting me permission to show part of your work in the Appendix C.



## Table of Contents

ABSTRACT OF PROJECT.....	ii
Copyright Notice.....	v
Acknowledgments.....	vi
Table of Content.....	viii
List of Tables.....	xi
List of Figures.....	xii
<b>Section One: Background to the Project.....</b>	<b>1</b>
Purpose.....	1
Background.....	1
Rationale for Selection.....	5
<b>Section Two: Pertinent Literature and Resources.....</b>	<b>7</b>
Other Resources.....	29
<b>Section Three: Process Plan.....</b>	<b>32</b>
Project Timeline.....	33
<b>Section Four: Outcomes.....</b>	<b>36</b>
Attendance at external activities.....	36
Development of a Visioning Guidance Model.....	37
Front-end Development of Visioning Tools.....	45

<b>Section Five: Key Learning Points</b> .....	54
Introduction.....	54
Building a Visioning Guidance Model.....	54
A. Process learnings.....	54
B. Content learnings.....	57
The Stages of the Visioning Guidance Model.....	58
Learning from trialing visioning tools.....	60
<b>Section Six: Conclusion</b> .....	66
<b>References</b> .....	71
<b>Section Seven: Appendices</b> .....	76
A – Pictures showing my ideational output to create the visioning tools for this Project.....	76
B – Details of the “Personal Constructi-Visions” (PCV) Tool.....	77
C – Illustrative output of visioning tool trials.....	81
Output – Visioning tool: “my fingertips”.....	81
Output – Visioning tool: “I’ll be right there... Extra terrestrial“ (ET) .....	82
Output – Visioning tool: “emotional ideational springboards“ (EIS).....	87
Output – Visioning tool: “personal constructi-visions“ (PCV).....	88
Output – Visioning tool: “cruci-fiction“ (PCV).....	89

D – Potential themes for additional visioning tools.....91

E – My concept of creativity.....92

**List of Tables**

4.1 Description about the Personal Visioning Guidance Model:  
key action, enablers, and expected outcomes/benefits per stage. ....39

4.2 The Torrance Incubation Model micro-stages and the seven new tools  
conceptualized fitting the new Personal Visioning Guidance Model.....47

**List of Figures**

Figure 4.1. Proposed Personal Visioning Guidance Model: Main stages  
(titles outside the petals), focal action points (pentagon line verbs), and  
enablers (overlaps connecting circles).....38

Figure 4.2. Proposed Personal Visioning Guidance Model: Adding the  
five incubation (TIM) sub-stages in each of the main five stages, in  
clockwise spatial disposition.....40

## **Section One: Background to the Project**

*“We all have our time machines. Some take us back, they're called memories. Some take us forward, they're called dreams” - Jeremy Iron*

### **Purpose**

The purpose of this project is to formulate a novel guidance system for individual self-awareness. Such a system is comprised of stimuli, tools, and frameworks, as well as personal coaching, to help individuals gain clarity and understanding of their "inner vision." Here, "inner vision" refers to personal dreams, wishes, thoughts, and desired scenarios about the future. Inner visions have limitless potential to take us anywhere. Inner visions are vital seeds of change and may be gravitational paths to meaningful personal growth and self-actualization. Identifying and nurturing dreams by exploring one's vision can help individuals to build a better version of their potential future.

One of the key questions driving this project is: How might I provide novel access points and approaches to unlocking personal inner visions? In my project, I revisit the palette of existing visioning tools to explore what/how could be adapted, strengthened, modified, and extended. Next, I attempt to enrich the palette of resources and tools available for the future support of individuals in their discovery and crafting of personal and/or professional visions. A visioning program nurtured via a supportive relationship like coaching may become extremely powerful.

### **Background**

I initiate this project as a quest to channel my drive for helping others to unlock personal insights and create powerful visions that add meaning to their lives. This project's theme is the creation of visioning tools, an enterprise I find highly motivating. I

intend to connect the new tools and resources into a guidance system framework that allows me to help others.

For most of my academic and professional life, I have been attracted to creating and developing new products. One of my first attempts was my thesis project to graduate as a Food Engineer at the Universidad Nacional de Lujan, Argentina. I challenged the existing status quo at that time. An unwritten law at the time required that project themes involve the full design of factory of existing food products. My thesis opened ground to a new possibility: a research project about a new product—specifically, a new yogurt designed to bring health benefits to a sensitive target group. Another innovative project was my M.Sc thesis at Cornell University, in which I challenged the traditional method for making Mozzarella cheese and thereby developed a new processed mozzarella cheese with improved functional properties and stability.

Later, I joined *Mars, Inc.*, a multinational company for which I worked a long time in front-end product design in different segments and markets; this opportunity allowed me to explore how to reveal consumer insights, which became fertile seeds for generating potential concepts, ideas, and leverage of new products. For example, based on my insight around the cultural passion for barbecue food in Argentina linked to my understanding of Argentinean tradition and taste preferences, I developed the first barbecue flavored product for dogs, Champ<sup>®</sup> Asado, that was successfully launched in South America.

As another source of inspiration for this project, I must mention my training in Facilitating Creative Problem Solving Thinking Skills model conducted at the CREA conference in Sestri Levante, Italy in 2011. In that training, I built a personal collage to

represent my personal vision of the future. This simple visioning exercise revealed my strong desire to pursue my M.Sc. in Creative Studies at Buffalo, as the first step toward a self-renewal laser focused on becoming an enthusiastic professional who wants to find life's meaning in the creativity dimension. Thus, my last two years I actively engaged in the learning of different aspects in the field of applied creativity. Furthermore, pursuing the Creative Studies program at the ICSC made me even more curious about the possibility of developing potential tools that could help to unlock personal insights to crystallize and develop one's vision. During the last part of my studies at the ICSC program, I developed challenging ideas to other potential visioning tools that could be used, many of which started to take form; I decided that this project could be the perfect environment to incubate them and bring them alive. As part of my group Creative Problem Solving facilitation practices, I designed a one-day personal vision development workshop in 2013, in which I started to experiment with the use of visioning tools.

Another time that I felt pulled into the fascinating world of vision development was when completing the CRS 635 Creativity and Change Leadership course. Blair Miller and Gerard Puccio brilliantly adapted a journal exercise prior to the summer course start. I certainly made the most out of this experience entitled, a "Thirty Day Journal to Creative Leadership," originally designed by Deborah Nicklaus. In fact, as I progressed through it, I found myself on the day nine of this diary fully dedicating myself to craft my personal vision in writing format. It took me seven pages of reflections to accomplish the task to my full satisfaction, to imagine different scenarios and possibilities and to converge synthesizing my most advantageous vision statements.

I became fully aware of the power of personal coaching by mid-2012, as a result



of actively engaging myself in attending a coaching service program in Hamburg. This coaching process helped me to crystallize my personal vision and guide my decisions about critical priorities and next steps. At that time, I gained a glimpse of alternative principles and tools that could enhance or improve visioning and wondered about the potentiality of developing this further down the road.

To explore the world of insight-vision, I also created a scholarly paper in late 2013 as part of the Current Issues in Creativity course at Buffalo. Having thoroughly explored then the theme of insight-vision, my interest in working further in the area of visioning became crystal clear. This paper was entitled “How to Unlock the Potential of Your Insight Vision” and will be part of edited collection, “Big Questions in Creativity” (Culpepper & Burnett, 2014). This conceptual exploration triggered additional ideas about developing avant-garde visioning tools.

Other influential training programs for this project theme include the Design Thinking training programs that I attended at HPI in Potsdam, Germany, and two additional ones at the CREA’13 and the CPSI’13 workshops. They allowed me to better understand the approach of co-creation with consumers, clients and internal teams, while expanding my toolbox as a designer. They were also eye-opening to improve my facilitation skills on design thinking and also thought me important lessons: it is key to master the process, maximizing resources including participant’s involvement, and also mastering our own empathy skills to dig into latent needs. Design Thinking facilitators have on top of the facilitation challenge to empathize with the client, customer, or consumer, which requires to activate and maintain full awareness of our empathic communication and scan system, which has two sides: one dealing with emotional

empathy and another responsible for cognitive empathy. I have recently reflected on my learning about the framework of Design Thinking in an Independent Study course at Buffalo, which helped me to imagine potential experimental approaches to adapt the design thinking mindset, tools, and protocols to the visioning journey.

I also found organic that the central theme of my project links my life-long experience in front-end innovation and product design (consumer driven design) with my strong interest in creating novel process tools/systems.

### **Rationale for Selection**

My primary reason for working with inner vision development (visionary thinking skills and dreaming) is that I want to influence others to achieve a clearer picture of a desired future state because it could unleash invaluable benefits. I am convinced that it is empowering and rewarding to discover and craft personal vision/s. Furthermore, to do this project will play on my personal strengths and wishes. My openness to ideas and experiences can be a catalyst for others as I coach them in revealing their inner visions which become a source of positive inspiration and promote feelings that can transform lives. My solid track record in the field of “blue-sky” explorative product design as well as my facility using divergent thinking can be useful for success on this project.

Having a tangible vision is a significant step for grasping and treasuring future possibilities with greater confidence and determination. Many people I know go through their lives missing “the bigger picture,” lacking awareness of what is important to them, and not even questioning which deliberate direction in life is most sensible. Such individuals sometimes will not discover their dreams and navigate without a visioning compass. Considering the theme of visioning, I stand for “seeing is believing.” Therefore,

I hypothesize that visions will get individuals ready to move a step closer to a future realization. Besides, leaders with dreams and meaningful goals are more likely to inspire change in others; courage, beliefs, motivation, preferences and/or abilities may be positively impacted by a motivating vision. A promising “shared” vision should also enhance team alignment and reduce stress and coping behaviors within organizations. Thus, I envision that a support framework integrating practical activities and exercises/tools will be extremely helpful in the elaboration of individual personal visions. Personal transformation may then have a domino effect on social change, thereby fueling a meaningful inner-vision revolution. I remain flexible at this point in terms of the potential formats of the project outcome/s such as protocol cards or images.

The degree of passion and motivation I have to do this project is extremely high. I imagine that it can trigger positive life-change in terms of life and professional satisfaction, with major “quality of life” improvements and breakthroughs. Besides, I hope this project brings a novel and powerful path to ignite creativity in others.

As my culminating experience of Creative Studies program at Buffalo, the project is the realization of part of my own personal vision. I foresee that this will also contribute to deepening my understanding and integrating my learning in the development of explorative visioning tools. I believe my influence and impact on others who may boost their inner visions will leave a significant contribution. Doing this project is also important because I may be able to strengthen the capabilities of the Creative Problem Solving Thinking Skills model -CPSTSM- (Puccio, Mance, Barbero Switalski, & Reali, 2011), conceptualizing new process tools that may enhance the practical effectiveness of the step “exploring the vision,” in synergy with a delivery of a guidance system.

## Section Two: Pertinent Literature and Resources

*“The biggest adventure you can take is to live the life of your dreams” - Oprah Winfrey*

The following annotated literature review provides key resources that have both inspired, and fundamentally informed, my project. Each source entry includes a short summary of essential concepts supporting my project. The final annotations focus on resources beyond scholarly publications.

Andrews, T. (2004). *Where is your spotlight? How to enhance the learning of others*. Buckinghamshire, UK: Stretch Learning.

Tim Andrews’s book conveyed powerful ideas and practices that can enhance communications and learning. His productive learning model comprised the acronym P.O.S.E: where “P” is about creating purpose (looking for what is relevant to others); “O” is about letting others take ownership; “S” prompts to build safety by reducing stress and fear; and “E” implies fostering engagement in the process. Furthermore, Andrews appointed others to celebrate diversity by tapping into what he calls the “seven talents” (actually Gardner’s multiple intelligences). To illustrate this point, he utilized musical themes matching different needs of every stage of his training programs. To frame information, he proposed the acronym F.R.A.M.E: representing *focus, relevant, applying it, and emotive recap*. I found his principles pragmatic and inspirational to enable better communication and personal learning.

Aznar, G. & Ely, S. (2010). *The sensitive stance in the production of creative ideas*. Paris: Editions Crea Universite.

In this short book, Aznar and Ely proposed the existence of two creativity engines: the “sensitive” stance, which is slow-paced, fuzzy, intuitive, and strategy-based, and the “dynamic” stance engine (Osborn & Parnes’ creative problem solving), characterized by divergence and convergence. The “sensitive stance” has strong emotional implications and consists of three strokes: departure, emergence, and sensitive convergence. The authors recommended special techniques for the sensitive stance: projective techniques and dream-related techniques such as storytelling (individual or in a group), plots, imaginary travels, and awake-dreaming, so as to engage perception of imagery, thereby bringing forward intuition and emotions. Some other techniques Aznar and Ely considered useful for both the sensitive and dynamic stance include analogical techniques such as metaphors and outside-the-box techniques like *different perspective*, and the graphic *build-to-think* (i.e. collages).

Having read this short book expanded my perspective and helped me to realize that we may use more than one engine, and that a varied tool repertoire is invaluable. I look forward to think about how novel tools may tap to the “sensitive stance” and/or the “dynamic stance” with my new tools.

Boelhower, G., Miguez, J., & Pearce, T. (2013). *Mountain 10: Climbing the labyrinth within*. North Charleston, SC: Mountain 10 Resources.

This book helped me to understand what is behind using labyrinths as tools in order to access one’s inner wisdom, step by step. The authors explained that the system’s conceptual roots are from the fields of change management and emotional intelligence. The authors’ model about reflective walking through a labyrinth added four dimensions: awareness, letting go, vision, and realization. Therefore, utilizing labyrinths may help to

trigger personal visions. The authors' model is highly valuable for the scope of my project, considering the visioning tool development I offer.

Burnett, C. (2010). *Holistic approaches to Creative Problem Solving*. Unpublished doctoral thesis. Toronto, Canada: University of Toronto.

This thesis project presented a thoughtful collection of intuition-based techniques such as "Art Gallery of your Mind," "Blind Contour Drawing," "Art Tools," "Visual Explorer," "Glass of Water," and "Facts, Feelings, and Hunches." With thorough details and examples, Burnett explored multiple approaches and features for nurturing awareness and mindfulness; Burnett's method inspired my initiative for devising potential novel visioning tools.

Burnett, C., & Reali, P. (Eds.). (2013). *Big questions in creativity 2013*. Volume 1. Buffalo, NY: ICSC Press.

A selective collection of research papers that raise and promptly answer highly relevant questions within the theme-scope of four broad categories, keeping creativity at center-stage: society and creativity, organizational creativity, individual creativity, and creativity and education. One article exploring individual creativity, written by Catherine Tillman, addressed activities, exercises, and habits to enhance personal creativity. Tillman identified eight simple and effective practices for enhancing one's natural creative abilities, utilizing the full palette of the physical, social/emotional, mental, and spiritual worlds. Her detailed tips and complementary references are relevant to my work, particularly her sections linking cognitive ability to exercise, and examining happiness and mindfulness. Tillman's work informed my reframing of perspective concerning potential broader and more holistic directions in creativity tool development.

Change Management Toolbox. (n.d.). Change Management Toolbox. Retrieved February 14, 2014, from <http://www.change-management-toolbook.com/tools>

This broad “toolbox” comprised a valuable collection of change management tools. In the area of personal growth, oriented toward defining and refining personal visions, I found most interesting the following tools: Personal Vision, Personal Scenarios, and Logic Level of Analysis. In the area of goals and creativity, it presented the Walt Disney Circle tool-for creative development of plans- and mind-mapping. In the category of “mapping,” I found the Wheel of Multiple Perspectives to connect with the mental maps of others, and the Wonder Question for times in which coaches find the coachee stucked, Mental Maps, and the Meta Model of Language technique –a linguistic model tool that is the root of Neuro-Linguistic-Programming (NLP). Some of these tools can be nutritious ingredients to develop novel recipes of visioning tools in my project.

Deci, E. L. & Ryan, R. M. (2000). The “what” and “why” of goal pursuits: Human needs and self-determination of behavior. *Psychological Inquire 11* (4), 227-268.

The authors examined contemporary theories of human motivation with a particular focus on psychological needs such as competence, autonomy, and relatedness. Such needs, explained Deci, are enablers of psychological growth, integrity, and well-being. They proposed a model about the motivational (amotivation, extrinsic, intrinsic), self-regulatory, and perceived locus of causality (apersonal, external, internal) to suggest that bases of behaviors occur, and vary, to the extent to which they are self-determined. I see that understanding these mechanisms is useful for tapping into one’s needs; if I aim to achieve recognition of basic needs, then internalization of one’s personal vision and long-lasting effects in goals is likely.

Degner, J. (2011). Affective priming with auditory speech stimuli. *Language and Cognitive Processes*, 26(10), 1710-1735. doi: 10.1080/01690965.2010.532625

The researchers conducted four experiments using auditory stimuli (in auditory or verbal presentation), and found that it always resulted in affective priming effects. This has relevant potential applications in my project, when aiming to stimulate and nurture the appearance of specific affect states in others.

Duhigg, C. (2012). *The power of habit: Why we do what we do and how to change*. London, United Kingdom: William Heinemann.

This book examined how humans learn new “habits” and routines. Duhigg described Claude C. Hopkins’ principles to successfully establish daily routines. In order to change habits, Duhigg explained, we should appeal to the power of the craving brain, with tactics that establish cravings to power cue and reward loops integrated into a new daily routine. “Reward anticipation” and “cueing triggering” are fundamental for building a habit system. This work is highly relevant for a study on how to routinely integrate one’s insight vision discovery into daily life.

Dunne, T., & Dugan, M. (2007). *Assumption busting: Breaking patterns to find new ideas* [Article]. Retrieved January 1, 2014, from <http://www.instantbrainstorm.com> Web site: [http://www.instantbrainstorm.com/bust\\_assumptions.html](http://www.instantbrainstorm.com/bust_assumptions.html)

This online article describes the technique of “assumption busting” utilized to break old patterns and establish new ones. The basic steps are to initially gather data about a situation that can represent a challenge or opportunity. All data then become key assumptions (deepened by simultaneously surfacing the assumptions about the



assumptions). Finally, all assumptions are systematically reversed and put into “what if” questioning, and, as a result of this, new perspectives may arise, thus helping to reframe the whole situation while triggering new solutions.

I realize that this tool goes below the surface to uncover personal beliefs by deep questioning and can trigger new insights. The depth of the approach is inspirational for thinking about groundbreaking personal visioning tools.

Elsy, E. L. (n.d.). Coaching tools, exercises & ideas! The Coaching Tools Company.

Retrieved January 14, 2014, from <http://www.thecoachingtoolscompany.com/>

This booklet brought to life the coaching framework via hundreds of short purposeful questions that are theme-categorized and can accompany a coach along all stages of the coaching process. This collection of questions included the theme of self-discovery with subthemes such as: identification of strengths, values and beliefs, development of self-belief, uncovering identity, and accessing intuition, inner vision, and inspiration. This compilation of questions enriched my perspective about the use of language in coaching, specifically about what type of questions can be used by coaches to help develop a vision.

Forster, J. (2009). The unconscious city: How expectancies about creative milieus

influence creative performance. In *Milieus of Creativity, Knowledge and Space*

(Vol. 2, pp. 219-233). Retrieved October 11, 2013. <http://link.springer.com/> Web

site: [http://link.springer.com/chapter/10.1007%2F978-1-4020-9877-2\\_12#page-1](http://link.springer.com/chapter/10.1007%2F978-1-4020-9877-2_12#page-1)

Forster studied the use of external visual stimuli to tap into the unconscious in order to “prime” unconscious resolution of a second task. Even subliminal presentation of a stimulus seemed to positively influence participants (without them noticing). In

particular, in a given performance in a creativity task, primed constructs were expected to keep a higher accessibility and then more likely to be used. The implications of this work are obvious: selective visual stimulus can be used to help in multiple ways to prompt then specifically targeted future states (priming-visioning).

Kelly, G. (2003). A brief introduction to personal construct theory. *International Handbook of Personal Construct Psychology* (pp. 1-20). Ed. By F. Fransella. John Wiley & Sons, Ltd.

In Kelly's personal construct psychology theory, our expectations can drive our actions and in coping with uncertainty, each individual looks for anticipated outcomes, and experiments like a unique scientist. Depending on what happens in reality, the person experimenting confirms or disconfirms his/her mental maps or "constructs." Kelly viewed a construct as a way of differentiating between objects, connecting two poles of ideas relating to how the world is, should be, and will be. By building and shaping constructs, we construct our individual reality. Repertory Grid is a popular qualitative market research technique, which utilizes Kelly's construct theory to identify how a person views the world and, more specifically, the things about which an individual feels strongly. I may adapt this methodology as part of my project approach to create common meaning, and to better understand and crystallize personal visions. This would involve eliciting constructs by probing what people see as different or similar in any particular area/domain/theme, to gain awareness about the underlying constructs.

Kiefer, C. F., & Constable, M. (2013). *The art of insight: How to have more Aha! moments*. San Francisco, CA: Berrett-Koehler Publishers, Inc.

The authors defined *insights* as fresh thoughts that result in changed perception; *insight* is realization behind the obvious. The authors posited strategies to generate an “insight state of mind,” in which insights happen more frequently, such as becoming more aware in real time of where your thoughts are within an intentionality continuum, or achieving a quiet mind, though the body could be active, such as when jogging or practicing yoga. Their belief was that generating insights is an art. When participants are offered an insight-listening technique as a shortcut (called a “fresh thought hunt”), one participant speaks while the other one listens, each speaking turn followed by reflective pausing.

This book stimulated my thoughts about potential paths to discover personal insights; conditions and tools alike could become effective in crafting one’s personal vision.

Klein, G., & Jarosz, A. (2011). A naturalistic study of insight. *Journal of Cognitive Engineering and Decision Making*, 5(4), 335-351. January 1, 2014. doi:10.1177/1555343411427013

This explorative study provided a descriptive portrait of 120 “naturalistic” insights happening in the wild, not generated in laboratory conditions. The field of psychology of problem solving had considered that an insight involved perceptual and conceptual reorganization, with a sudden transformation. However, learning from the findings of this study, an insight was defined as a “discontinuous discovery, a non obvious revision to a person’s mental model of a dynamic system, resulting in a new set of beliefs that are more accurate, comprehensive, and useful” (p. 246). The authors proposed that naturalistic insights did not directly follow from the data available prior to

the insight and were sometimes triggered by data or finding contradictions. Naturalistic insights involved a shift in one's mental model or constructs as a form of sense-making that changes the way a person thinks, acts, sees, desires, and feels. The researchers found that, in the wild, a considerable number of insights appeared gradually (44%) versus (as generally described) suddenly (54%); some insights were collective (30%), only 10% were linked to coincidences, 25% involved impasse while 75% did not, 82% of the persons were already working deliberately on the problem, and in about two thirds of the cases studied expertise/experience was required to make the insight possible.

Furthermore, realizing about new connections sometimes overlapped with the discovery of a contradiction or inconsistency. Many implications can be drawn from this study for my project: as one size does not fit all insights, broadening my scope of approaches makes sense in new visioning tool development. I became particularly interested in tapping to the building of gradual insights, and the finding of contradictions in the visioning process.

Langer, E., Djikic, M., Pirson, M., Madenci, A., & Donohue, R. (2010). Believing is seeing: Using mindlessness (Mindfully) to improve visual acuity. *Psychological Science, 21*(5), 661-666. doi:10.1177/0956797610366543

Langer has a long trajectory of research that challenges standard approaches to studying mindset, perceptions, and well-being. This article analyzed the impact of selectively manipulating mind-set to generate targeted improvement in visual acuity. Results confirmed that visual acuity can be improved by incepting "the right" mindset. Langer's pioneering spirit opened a promising window for further studies on how we can create experiences by tapping into non-obvious possibilities.

Maslow, A. H. (1943). A theory of human motivation. *Psychological Review*, 50(4), 370-396. doi:10.1037/h0054346

Maslow stated the principles of a universal theory about human motivation. He posited that humans are animals with perpetual hunger, always wanting more. For Maslow, the unconscious played a primary role in determining ultimate (or basic) goals. He described human needs and devised a hierarchy under which some additional needs emerge upon the satisfaction of others. On the higher end of one's needs is "self-actualization," which shows in different forms according to the individual; "self-actualization" always requires prior satisfaction of psychological needs, safety, love, and self-esteem.

This seminal study on human motivation is essential for understanding how the needs of others may be fulfilled, and how the universal hierarchy of needs could be supported via a "personal visioning" system.

McAlpine, T. J. (2011). The creative coach: Exploring the synergies between creative problem solving thinking skills model and non-directive coaching. *Masters Project*. Retrieved January 1, 2014, from E. H. Butler Library at Buffalo State College - Digital Commons at Buffalo State Web site: <http://digitalcommons.buffalostate.edu/creativeprojects>

This project was highly relevant since it thoroughly examined the structural overlap and contrasts between the worlds of Creative Problem Solving Thinking Skills model (CPSTSM) and Non-directive coaching (NDC) models. Multiple perspectives were presented: that of the NDC model expanded with thoughts and quotations from the seminal work of Downey & Gallwey; the CPSTSM angle citing scholars, and the

author's own voice bringing relevant observations and experiences as a coach and CPS practitioner. McAlpine cited Downey's definition of NDC used at the London School of Coaching: "Coaching", he says, "is the art of facilitating the performance, learning, and development of another" (p. 21). The author explained special tips for coaches to: (1) help others in gaining awareness and let them build self-responsibility; (2) avoid the *why* question to prevent an implication of accusing others; (3) ask what the person would do if he/she had a magic wand. In goal setting, his tip was to try to avoid the limitation of creating the future from the past, and being accountable only for less demanding dreams. A powerful vision condenses what might be possible within a specific timeframe. He called for delivering a victory speech and drawing a picture of the vision.

I found McAlpine's project conceptually very insightful, and a shortcut to a close-up look into the way in which (NDC) coaching works in relationship to the creativity model CPSTSM model.

Mind Maps®. (n.d.). Mind Maps. Retrieved January 30, 2014, from

[http://www.mindtools.com/pages/article/newISS\\_01.htm](http://www.mindtools.com/pages/article/newISS_01.htm)

I found mind mapping especially valuable regarding the value of hierarchies, categories, and levels. I also learned that the meaning of distance between elements in the mind-map may usually relate to how distant they were conceptually, but that depends on the mind map's architecture; sometimes a category or theme may be a Pandora's box. Mind-mapping revealed a sharper, full-picture that is easier to grasp. When there are many elements, it provides a path to navigate through the forest. Building hierarchies, criteria, structure, and emergence of patterns takes quite some time, but it can pay off.

Mind-mapping can be useful, most likely in combination with other tools supporting the self-visioning processes.

Parnes, S. (2004). *Visionizing: Innovating your opportunities* (T. Callisto, Ed.). Buffalo, NY: Creative Education Foundation Press.

This extensive reference handbook was a conceptual masterpiece and a treasure providing guidance to practitioners about the wonders of the CPS model. Parnes emphasized that “the heart of visionizing’s creative process is the breaking of habitual mental associations and the forming of new ones –including remote associations. Analogies can provide a powerful tool to promote this process” (p. 5). Parnes shared valuable details of multiple visioning tools such as incubation excursions and numerous imagery-rich techniques such as drawing, symbolizing, using dreams, pictures as triggers, others utilizing sensory stimuli, others to heighten personal awareness and creative movement, non verbal imagination, relaxation and fantasy. His seminal approaches made him a visionary about novel visioning techniques. Reading this book reaffirmed my intent to create visioning tools that deliberately work in synergy with a supportive, interactive, mentoring/coaching system.

Patterson, K., Grenny, J., McMillan, R. Switzler, A. (2002). *Crucial conversations: Tools for talking when stakes are high*. New York, NY: McGraw-Hill.

I selected this popular book since it deals with how to nurture conversations when it becomes hard to maintain the right dialogue. The authors proposed starting with the heart and focusing on what one really wants while staying open to change. Then, become aware when safety is at risk and try to bring it back by apologizing if appropriate, contrasting to fix misunderstanding, nurturing mutual purpose, and maintaining respect.

Their recipe to achieve mutual purpose was to commit to seek or invent mutual purpose, to recognize purpose behind strategy and to brainstorm about new strategies. Mastering stories also matters to stay in dialogue; for this purpose, it is recommended to separate the whole story in the chain reaction sequence of what you see and hear, the story itself, feelings, and actions. Clever stories, like when being a victim, hide a double standard that portrays unfair characterizations that justify one's view. Rethinking a new useful story makes more sense. Another tip in this book was to speak persuasively rather than abrasively; one could do this by sharing facts, telling a story, asking for others' paths, talking tentatively, and welcoming opposite views. Some critical questions that could be useful in coaching are: Am I really open to others' views? Am I talking about the real issue? Am I confidently expressing my own views?

The authors gave the tip to actively explore others' paths by asking to get others to share their path, mirroring to build safety, paraphrasing to acknowledge the story of others, and priming if getting nowhere. In order to move to actions one must decide how to decide, and documenting decisions and follow up plans. The book closes with a chapter about "changing your life – how to turn ideas into habits," which points at four steps: mastering the content of new scripts of your own, then mastering the skills to enact these scripts, enhancing your motive, and watching for cues.

I see a strong connection between these authors' approach to deal with crucial conversations and George Kelly's Personal Construct Theory and Personal Construct Psychology –details in Kelly's annotation. This book offers a number of practical suggestions that can help me build more effective conversations in a coaching or mentoring environment.



Pettis, L. R. (2010). Building a bridge to a new career: On becoming a life coach.

*Master's Project*. Retrieved February 3, 2014, from E. H. Butler Library at Buffalo State College - Digital Commons at Buffalo State Web site: <http://digitalcommons.buffalostate.edu/creativeprojects>

This project explored pertinent aspects of becoming a life coach. Pettis inserted a section about framing of questioning strategies applied to life's coaching, adding critical questions for both, coachees and for coaches. Moreover, she presented an outline of a 1.5 hour workshop about deep questioning integrating different perspectives. Pettis connected multiple suggestions about how to form a vision, and her Appendix also cited a wonderful experience about "guided fantasy" using a pencil.

This project helped me better understand a "coaching framework." This empowers me to consolidate the conceptual building of the coaching components in my project. I envision an implicit and explicit surrounding system, integrating multiple visualization tools.

Potratz, J. L. (2012). Human centered design approach to mentoring. *Master's Project*.

Retrieved February 4, 2014, from E. H. Butler Library at Buffalo State College - Digital Commons at Buffalo State Web site: <http://digitalcommons.buffalostate.edu/creativeprojects>

This project aimed to utilize knowledge about Design Thinking and mentoring to design a workshop to help agencies to effectively recruit mentors for youth projects. It was useful read this review of the Design Thinking framework, as well the theory and practice of mentoring systems. Some of the tools proposed were: "a day in the life", "fly

on the wall”, collages, mind mapping, role-playing, and empathy tools. I look forward to considering whether they could trigger additional ideas for my project.

Puccio, G., Mance, M., Barbero Switalski, L., & Reali, P. D. (2011). *Creativity rising. Creative thinking and Creative Problem Solving in the 21st century*. Buffalo, NY, USA: ICSC Press.

The authors presented a full case around creativity rising. They also described in detail the new framework for Creative Problem Solving, called Creative Problem Solving Thinking Skills Model (CPSTSM). Within the clarification stage, the model contains the step “exploring the vision” which as well as all other steps in the model have a balance of divergent and convergent thinking. Exploring the vision is unique since its outcome is to build an affirmative future goal statement. In addition, it calls for a key cognitive skill, visionary thinking, which translates as “articulating a vivid image of what you desire to create,” and a key affective skill, dreaming, defined as the “ability to imagine as possible your desires and hopes” (p. 103). The authors suggested imaginary journalism as a suitable visioning tool, in which the person uses the power of storytelling and his/her imagination to briefly describe a desired/successful future state as if it would have happened.

The visioning process is a central theme of my project, and having learned about the CPSTS model is helpful to consider what might work best.

Roam, D. (2008). *The back of the napkin: Solving problems and selling ideas with pictures*. New York, NY: Portfolio.

This was an ideal resource for practicing visualization and in particular sketching until it becomes more familiar. Even if the sketch is not perfect, the process can yield

good news. Perhaps sketching offers the chance for someone else to be puzzled about it, thereby triggering a new association (considering the less-than-perfect drawings as random visual stimuli). This book minimizes barriers to dare to use drawing to bring ideas alive, which can be a useful approach in my toolbox development.

Schein, E. (2002). Models and tools for stability and change in human systems.

*Reflections*, 4(2), 34-46.

In this article, Schein examined the perpetual process of change and stability in human systems. Schein distinguished different types of change, and emphasized the need to look for multiple forces currently acting in a system and keeping it in quasi-stationary equilibrium. Schein reframed as “diagnostic intervention” the process of diagnosis caused by a change agent, as it is already an intervention. Schein also conceptualized and described three stages of any change process: unfreezing, change, and refreezing.

Considering myself a change agent doing my project in the creation of a visioning tools system to support positive change in others, Schein's model becomes extremely useful to project possible conceptual routes forward.

Schwarz, R. M. (2002). *The skilled facilitator: A comprehensive resource for*

*consultants, facilitators, managers, trainers, and coaches* (2nd ed.). San

Francisco: Jossey-Bass.

Looking at theories to better understand others, I found a section of this book, entitled "diagnosing behaviors in groups" about theories of action explaining two types of actions in our head that help us to respond quickly to any situation. The first one was the "espoused" theory that is what we say we do. The second one was the theory-in-use: what we actually do. The book claimed that we must be more aware of our choice of theories-

in-use and become more assertive about it. A theory-in-use included core values and assumptions, strategies to activate those with behaviors, and consequences of our moves and interactions. The book then presented the unilateral control model to reveal how we "design our behavior in a psychologically threatening or embarrassing situation," by a combination of (toxic) core values and assumptions (i.e. I am right: those who disagree are wrong), strategies (i.e. don't ask others about their reasoning), and consequences (i.e. defensiveness, mistrust).

This book helped me to better understand the source of inconsistencies at these 3 levels to address root causes to healthily close the gap between what we say and what we do, and model consistent behavior with our values.

Slepian, M. L. (2010). Shedding light on insight: Priming bright ideas. *Journal of Experimental Social Psychology*, 46(3), 696-700. Retrieved October 13, 2013, from ScienceDirect Web site: <http://www.sciencedirect.com/science/article/pii/S0022103110000648>

This priming research study caught my attention since their presentation of an emblematic cultural artifact charged with learned meaning related to the intent of insight-problem solving had a positive effect on improving creative performance. Showing an illuminated "light bulb" before and/or during the presentation of the problem triggered better performance in puzzles in comparison to a control group in which the light bulb artifact was replaced by standard illumination. The use of priming artifacts for visioning purposes will be hopefully further explored in my project; this could include targeted stimulation to any senses or intelligences.

Stahl, A., Hook, K., Stevansson, M., Taylor, A. S. & Combetto, M. (2009). Experiencing the affective diary. *Pers Ubiquit Comput*, 13, 365-378. doi: 10.1007/s00779-008-0202-7

The researchers utilized a user-centered design process to arrive at an “affective” diary that encompasses affect and bodily experiences, here tested with four persons. The authors stated that the key to a successful system is when the user is lead to interpretation rather than dictated to. This article can be useful to devise a more holistic approach in my quest for nurturing personal visions through my project’s new tools and architecture of its guidance system.

Switalski, L. B. (2003). Evaluating and organizing thinking tools in relationship to the

CPS framework. *Master’s Project*. Retrieved January 31, 2014, from E. H.

Butler Library at Buffalo State College - Digital Commons at Buffalo State Web site: <http://digitalcommons.buffalostate.edu/creativeprojects>

Switalski identified, thoroughly categorized and sharply described dozens of existing tools that can be integrated within the CPSTSM framework! She pointed that for the “exploring the vision” step (related to my project objective), the typical route is first generating wishes, goals, and challenges in the divergent phase. Then, the most suitable options are selected via the 3 Is rule (interest, influence, imagination) and the Searching for Success Zone. Switalski revised a variety of sources and identified six additional suitable visioning tools. Five were divergent tools: Drawing Forth Personal Vision, Creating a Vision for the Organization, Imagineering, Cartoon Story Board, Mindscapes, Imaginary Journalism. One was a convergent tool: Opportunity Analysis. With the exception of the tool “Creating a vision for the Organization” which is designed to be

used at team level rather than at individual level, the remainder five tools helped me to establish a substantial frame of reference. Gaining awareness of what additional tools were already invented directed my focus to devise different approaches in my project, rather than spending energy reinventing the wheel.

Topolinski, S., & Reber, R. (2010). Gaining insight into the "Aha" experience. *Current Directions in Psychological Science*, 19(6), 402-405. Retrieved January 1, 2014, from <http://www.sagepublications.com> Web site: <http://cdp.sagepub.com/content/19/6/402>

Their new theory about the *aha* moment stated that “positive affect and perceived truth and confidence in one’s own judgment are triggered by the sudden appearance of the solution for a problem and the concomitant surprising fluency gain in processing” (p. 402). I hope that additional research studies help to confirm or reformulate this theory. I do not yet see that this publication sheds sufficient light on some of the how’s and why’s behind the dynamics theorized. Positive affect being a product or byproduct of having an insight as proposed by these authors intuitively posed a big question mark in my mind. What it is generally recognized by researchers is that in the presence of positive affect, insights happen more frequently. Because of that, I plan to incorporate positive affect cues in the proposal of a coaching/mentoring system, and to integrate it as well via intentional conditions in some of my new visioning tools.

Torrance, E. P., & Safter, T. H. (1990). *The incubation model of teaching: Getting beyond the Aha!* Buffalo, NY: Bearly Limited.

This book described the Incubational Model of Teaching. In stage one, the “heightening expectations and anticipation,” one was confronting ambiguities, gaining

awareness, and giving purpose and motivation; a puzzling tension of wishing to know more is balanced with the use of multiple stimulating questions. “Deepening expectations” was stage 2, which is facilitated by various patterns of processing information such as deferring judgment (stated as “looking twice” in TIM model). Stage 3 was “going beyond, and keep it going,” which involves numerous strategies metaphorically described in the model. Due to the brilliantly rich architecture, multiple aspects of the TIM model made it extremely fit and relevant beyond teaching, and could be especially useful to foster new gradual insights in the visioning process.

Torrance, E. P., & Sisk, D. A. (1997). *Gifted and talented children in the regular classroom*. Buffalo, N.Y.: Creative Education Foundation Press.

The Chapter 13 of this book had tips about mentoring, in particular the classic model of mentoring programs, advantages of mentorships, typical monitoring strategies, and how ideal mentor relationships should look like. It enriched my perspective about the purpose of mentorships and how to forge a beneficial mentoring relationship.

Walsh, S. (2007). Curiosity unlocks innovation. In K. Rajah (Ed.), *Complex Creativity: The pathway to opportunity finding* (pp. 173-190). London: University of Greenwich Press.

Walsh’s Chapter analyzed the importance of curiosity as a driver of creativity. The author looked at curiosity from the perspectives of a person, the process, the climate (press), and in specific settings: at work, organizational learning, relationship building, and leadership success. She also pointed that curiosity blocks could be lowered using the Torrance Model of Incubation, especially since its heightening anticipation stage may enhance awareness, nurture curiosity, and facilitate dealing with uncertainties, thus

resulting in additional openness and willingness to deepen expectations to explore changes, and extend the learning. Promoting curiosity could help people to feel awe and pleasure, achieving a plus in engagement that is also desirable in the visioning process, to help people gain more confidence and feel better in moving in the direction of their own interests. Considering my own project, novel tools and models rooted in curiosity could bring additional excitement and may boost interest and imagination in the path to discover one's personal vision.

Wenger, W. (1979). *Beyond O.K. Psychegenic tools relating to health of body and mind*. Gaithersburg, MD: Psychegenics Press.

Wenger pulled of his magic hat a varied collection of more than one hundred self-guided experiences dealing with health of body and mind. He accomplished his goal utilizing a rich healing repertoire that involves breath, energy-directing protocols, imagery visualization, projective trips, etc. The vividness of his experience descriptions was extraordinarily inspiring for my project!

Besides, Wenger stated a clear distinction between psychegenics and therapy. The former deals with achieving something beyond o.k., the latter aims to fix people to o.k. when they have a pathology; generally involves fully re-experiencing traumas. Even though the title of my project in my concept paper included the word "therapy," my intention was to deal with the positive dimension of one's self-potential and self-realization, thus, my title choice does not seem to be appropriate. I did not want to imply to be intending to cause "trauma experiences" or deliberately put people in uncomfortable situations. Therefore, to prevent the misunderstanding that my project deals with a medical diagnosing or treating, and being the cause of intentional traumas, I will



reconsider a project name change, replacing the word “therapy” by “guidance” or other suitable alternative.

Wenger, W. (1998). *Discovering the obvious*. Gaithersburg, MD: Project Renaissance.

Wenger is a leader in the creation of methods that enhance awareness and perceptions of the sensitive, astute and powerful unconscious. His landmark method was image streaming that is about describing one’s imagery perceptions aloud to a listener. A different receptive visualization protocol described by Dr. Wenger is “Over the Wall,” suitable to get specific answers to specific questions, and designed to bypass our conscious self-editor, to bring forward our unconscious wisdom. Dr. Wenger is a role model in creating guided imagery-related techniques, and an invaluable source of inspiration for conceiving novel visioning tools tapping to the unconscious.

Wenger, W., & Poe, R. (1995). *The Einstein factor: A proven new method for increasing your intelligence*. Rocklin, CA: Prima Pub.

In this informative book, Wenger & Poe dissected their “image streaming” system of thought and perception, which combines the Einsteinian “deep thought experiments” discovery technique, and the Socratic method. Deep thought is about visual thinking and in fact triggered the theory of relativity when Einstein visualized a “train ride on a beam of light.” It involves a combinatory play constructed by sense impressions, visual images and memory pictures, muscular sensations, emotional “feelings,” and as one could expect, intuition. According to the authors, the unconscious is expressing in sidebands that by reflex, at every moment, are sorting through the entire database for the best relevant insights or answers, then expressed through imagery. Because of that, only in the final stages of thought Einstein translated his productive thought into the format of words

or equations. Socratic methods are “any way to examine our own perceptions and describe them in detail.” The authors affirmed that a principle that applies to image streaming is this: “whatever you reinforce, you will get more of” (p. 25).

This source made me reflect about the potential utilization of multi-sensorial stimuli and rich imagery in visioning tool development, and about the power of smart strategies that reinforce behavior to nurture long-term stronger “visioning habits.”

### **Other Resources**

IIEX Experience. (n.d.). Insights Innovation Exchange Europe. Retrieved February 14, 2014, from <http://www.iiex-eu.org/iiex-experience/>

In the Insight Innovation exchange Europe (IIEX) in February 19-20, 2014, there was an interactive space, the IIEX Experience, presenting novel high-tech ideas.

Lieberman Research Worldwide brought a disruptive demonstration of virtual reality. As part of the experience, the user was asked to commit virtual suicide finding extremely hard to overpass the unconscious safety barriers that pushed for survival and challenged extreme voluntary conscious decisions. Virtual reality has the potential to convey almost real-life sensations, opening new opportunities to stimulate users. Another interesting visual experience shown was Optinvent’s display of head mountable wearable technology leveraging augmented reality with smart glasses that are suitable for consumer research. Besides, View Holographic Limited brought full color 3-D holographic images. A surprising new Mobile app also shown at IIEX event was “Moodies,” just launched in February by Beyond Verbal. The app analyzes one’s voice for 20 seconds and the vocal intonation is decoded in real time to reveal the speaker’s underlying emotions and attitudes.

Technology is expected to continue evolving, enabling functionality and sensory breakthroughs, which may hopefully inspire new methodologies and research possibilities. However, in the timeframe of my project, and given the focus conceived in my concept paper, the development of options involving virtual reality or new mobile apps is out of scope.

Meta4 Insight. (n.d.). Protobrand. Retrieved February 21, 2014, from

<http://www.protobrand.com/#!/meta4/c15ko>

Attending the Insight Innovation exchange Europe (IIX) in February 19-20, 2014, I discovered a Boston-based agency that uses a 500 images library built named META4 to explore unconscious thoughts and feelings via online or offline surveys. Their application is focused on supporting brand positioning and product innovation enriching quantitative and/or qualitative consumer approaches, for example in combination with smart-phone surveys. Protobrand Inc. claimed that these images trigger a mosaic of visual understanding of brands, by-passing language barriers and socially constructed responses, thus, optimizing insight discovery.

Pinterest. (n.d.). Pinterest. Retrieved January 31, 2014, from <http://www.pinterest.com>

The use of imagery as stimulus can be very powerful. I tap to this as periodically build Pinterest boards containing images and also my thoughts. My boards covered themes of interest i.e. about the theme “visionary thinking” useful for my project. I have also explored what could be useful related to many disciplines such as user experience, the psychology of color, customer experience, as well as human needs, as well as about potential tools i.e. storytelling, etc.

A different framework that I learned in depth prior to this project is the human-centric approach of Design Thinking, from which I include below some comments. Design Thinking involves deep observation in the natural environment and empathizing to detect latent barriers, needs and motivations. Big aha's are usually found when challenging assumptions, reframing facts, asking many questions, and laddering up and down. Designers typically immerse themselves in the customer or experience, and this is key to identify unmet needs that serve as a springboard to inspire insights and novel ideas that are emotionally meaningful (benefits satisfying and appealing to the heart) and also make sense from a functional and logical point of view (benefits appealing to our cognitive side).

In my last Design Thinking Facilitation workshop at CPSI 2013, not only I used the typical design thinking tools like empathy maps but also integrated various CPSTSM tools described in this deck: <http://foursightonline.com/collections/all/products/foursight-tool-cards>. Moreover, at the Diagnose stage, the opportunity space was mapped via 5W's and an H, at the Deliver stage, the tool trialed was "What might be all the ways (WMBATH)," and at the Debrief stage, the tool utilized was POINT (Pluses, Opportunities, Issues, and New Thinking).

### Section Three: Process Plan

*“For once you have tasted flight you will walk the earth with your eyes turned skywards, for there you have been and there you will long to return” - Leonardo da Vinci*

My process plan involved several steps:

1. Review the visioning tools and protocols to understand what existed and then to imagine new opportunities for the adaptation and creation of tools. This involved reviewing other frameworks that might offer potential to aid in developing visioning tools. Ideally some of them would trigger powerful insights. I planned to attend a 1.5 hr. webinar from the International Coaching Community on the theme ”Living with Goals.” I also proposed to join the European Event “Insight Innovation eXchange” in Amsterdam, Feb. 19-20<sup>th</sup>, 2014, to get inspired with cutting edge approaches to unearth deeper (mostly marketing) insights, to then consider if integration of some findings at “personal-insight” level would make sense. (Details: <http://www.iiex-eu.org/agenda/>)
2. Create, conceptualize, and craft at least five tools, protocols and/or learning strategies, approaches, or experiences for the development of inner visions. I planned to do this as a result of analysis, overlapping, adapting, imagining and/or conceptualizing new routes, exploring and discovering new possibilities. These new tools were expected to be tested rapidly at minimum level (i.e. with two volunteers or selected experts). I did not intend to conduct workshops or events to test them extensively. I planned to prioritize my focus on the conceptualizing phase, exploring, and developing approaches rather than on measuring impact i.e. validation of tools or the full visioning guidance program. I was fully aware that development and

perfecting selected tools into ideal solutions might take years of efforts and validation and was out of scope to do so due to time constraints. Within the time available to do this project, my intention was to lead steps into novel directions rather than building a bullet-proof all-purpose tested vision developing system. Embracing tolerance of ambiguity was key to remain explorative and achieve game-changing leaps in creation of new tools. Last, I expected to frame and shape the context of the potential support system (coaching/mentoring elements) that would supplement the use of visioning tools.

### Project Timeline

Activities	Week	Output	Time (hours)
1. Master's Project concept paper 1.1 Concept paper draft 1.2 Concept paper revised and final version approved	1. Week of 27.01 1.1 Week of 20.01 1.2. Week of 3.02	Master's Project final concept paper approved	1. 20 h. 1.1 12 h. 1.2 . 8 h.
2. Scoping 2.1. Background literature review of coaching/mentoring concepts, existing visioning thinking tools and other frameworks such as Design thinking, TIM model for teaching, learning models, TRIZ, and other inspirational models. I have downloaded additional coaching material like manuals or the "549 powerful coaching questions" written by Emma-Louise Elsey, that can offer a shortcut to bridge into better understanding of the coaching world.  Create and/or reflect on a variety of Pinterest stimulus, looking for connections about crafting one's inner	2. Week of 9.03 2.1. Week of 17.02	Master's Project final Sections 1, 2, 3 approved	2. 80 h. 2.1.32 h.

<p>vision: i.e. about visionary thinking, design thinking, etc.</p> <p>Attend a 1.5 hr. ICC webinar on the theme coaching about "Living with goals" by 23.01.14.</p> <p>Attend the European Event "Insight Innovation eXchange" in Amsterdam, Feb. 19-20<sup>th</sup>, 2014</p> <p>2.2. Draft Sections 1, 2, &amp; 3</p> <p>2.3. Revise sections 1, 2 &amp; 3, and get final version approved</p>	<p>2.2. Week of 02.03</p> <p>2.3. Week of 9.03</p>		<p>2.2. 40 h.</p> <p>2.3. 8 h.</p>
<p>3. Creation of at least five visioning tools or visioning experiences</p> <p>3.1. Draft vision tool "protocols"</p> <p>3.2. Feedback/Rapid testing (selective expert's feedback and minimal naïve individual testing)</p> <p>3.3. Fine-tuning to get novel protocols ready</p> <p>3.4. Contextualize coaching / mentoring system</p>	<p>3. Week of 24.02</p> <p>3.1. Week of 17.02</p> <p>3.2. Week of 02.03</p> <p>3.3. Week of 16.03</p> <p>3.4 Week of 23.03</p>	<p>five visioning tools - experiences created</p>	<p>3. 45 h.</p> <p>3.1. 12 h.</p> <p>3.2. 10h.</p> <p>3.3 5 h.</p> <p>3.4 18 h.</p>
<p>4. Writing-up</p> <p>4.1. Draft Sections 4, 5, 6</p> <p>4.2. Revise sections 4, 5, 6, and get final version approved</p>	<p>4. Week of 16.04</p> <p>4.1. Week of 01.04</p> <p>4.2. Week of 16.04</p>	<p>Master's Project final Sections 4, 5, 6 approved</p>	<p>4. 55 h.</p> <p>4.1. 40 h.</p> <p>4.2. 15 h.</p>

5.1. Presentation & Wrap-up	5. Week of 12.05	Master's Project Presentation conducted & Project Uploaded	5. 6 h.
5.1. Draft and post Project presentation	5.1. Week of 28.04		5.1. 5 h.
5.2 Uploading the Master's Project to Digital Commons	5.2. 12.05.14		5.2. 1 h
<b>TOTAL</b>			<b>206 h</b>



#### **Section Four: Outcomes**

*“A man's dreams are an index to his greatness” - Zadoc Rabinowitz*

As a result of this project, I completed the following:

- Attended two external activities
- Developed a visioning guidance model
- Front-end development of visioning tools

#### **Attended two external activities**

I had the pleasure to attend the European Event “Insight Innovation eXchange” in Amsterdam, on February 19-20, 2014; I have shared my highlights of this event in Section 2 under the sub-heading “other resources.”

Secondly, I want to report about my attendance to the ICC coaching webinar focused on the theme of “Living with Goals” by 23.01.14. Three life coaches covered the theme of establishing goals thoroughly. They emphasized the need to be proactive to create an action plan with goals that generate creativity. They navigated through the concept of purpose associated with goals, and how imagery might be useful to visualize a goal. They presented a technique whose acronym is E.R.Y. First, one must imagine the emotions (E) that goals will produce. Secondly, one thinks about the reach (R) that this goal implies; finally, one meditates on the resonance of the intention (I). Moreover, the life coaches briefly mentioned the impact of resources in achievements, as well as how to learn to recognize signals to keep the coachee on the right track in terms of progress and decision-making. This event inspired innovative ways for me to support and monitor the achievement of my clients as they progress in their visioning journeys.

Considering the mission of the coach, it was clear how highly rewarding the work of a coach can be in helping others achieving goals. Upon my questioning, they sentenced that when there are multiple goals conflicting with each other, the best and obvious solution is to ask the coachee to prioritize his/her priorities to avoid conflict, rather than advancing conflicting goals in parallel.

### **Development of a Visioning Guidance Model**

Models can be very useful to make sense of complexity. Sometimes they help to better understand the key components of a system, to describe the dynamics of ideas or processes, or to explain or predict other phenomena. For this project, I intended to create a conceptual model that would serve as a foundation to guide others in the creation of personal visions. This model would allow flexible navigation through its phases, and thereby fuel the creative process. With this in mind, I designed my visioning guidance system, presented below. My hope is to provide an inspiring learning framework for coaches who may be considering how to design, align, trial, and adjust better and more effective coaching strategies and visioning tools. The basic theoretical components of my visioning guidance model are illustrated via a flower-like shape overlapping five circles and a pentagon (see Figure 4.1).

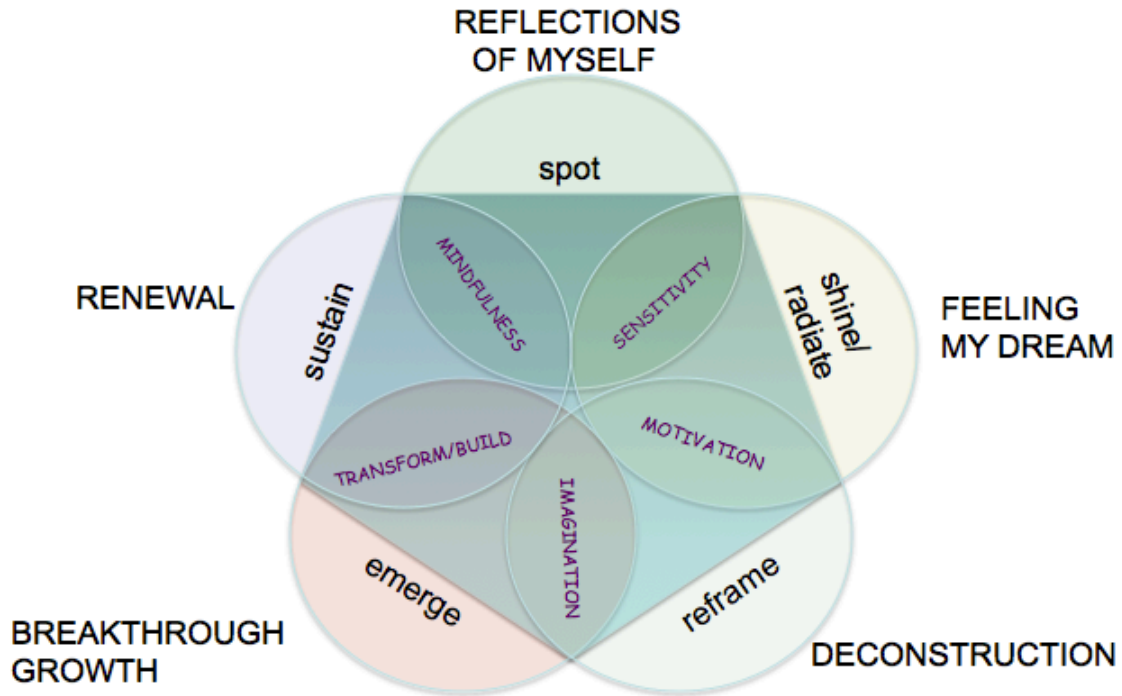


Figure 4.1. Proposed Personal Visioning Guidance Model: main stages (titles outside the petals), focal action points (pentagon line verbs), and enablers (overlaps connecting circles).

I developed this conceptual model by following an incubation process that involved clustering and aggregating key themes behind the spectrum of ideas of activities/tools that I created to help in building a novel personal vision under a coaching guidance, as well as by integrating elements of the inspirational background as a result of my extensive literature research shown in Chapter 2.

Table 4.1 offers a view in a different format of the macro-stages, its key action, enablers, and expected benefits or outcomes about each of the macro-stages.

<b>Model macro-stages</b>	<b>Key action</b>	<b>Expected benefits or outcomes</b>	<b>Enablers</b>
Reflections of myself	spot	oneness-singularity	mindfulness & sensitivity
Feeling my dream	shine - radiate	aura	sensitivity & motivation
Deconstruction	reframe	seeds	motivation & imagination
Breakthrough growth	emerge	sprouting - flowers	imagination & transform/build
Renewal	sustain	harvest	transform/build & mindfulness

Table 4.1 Description about the Personal Visioning Guidance Model: key action, enablers, and expected outcomes/benefits per stage.

This visioning model is composed of five iterative stages, arranged clockwise in Figures 4.1 and 4.2. These main stages are: reflections of myself, feeling my dream, deconstruction, breakthrough growth, and renewal. The design of the model follows a logical clockwise navigation to keep progressing among stages to tackle the visioning needs of a coachee.

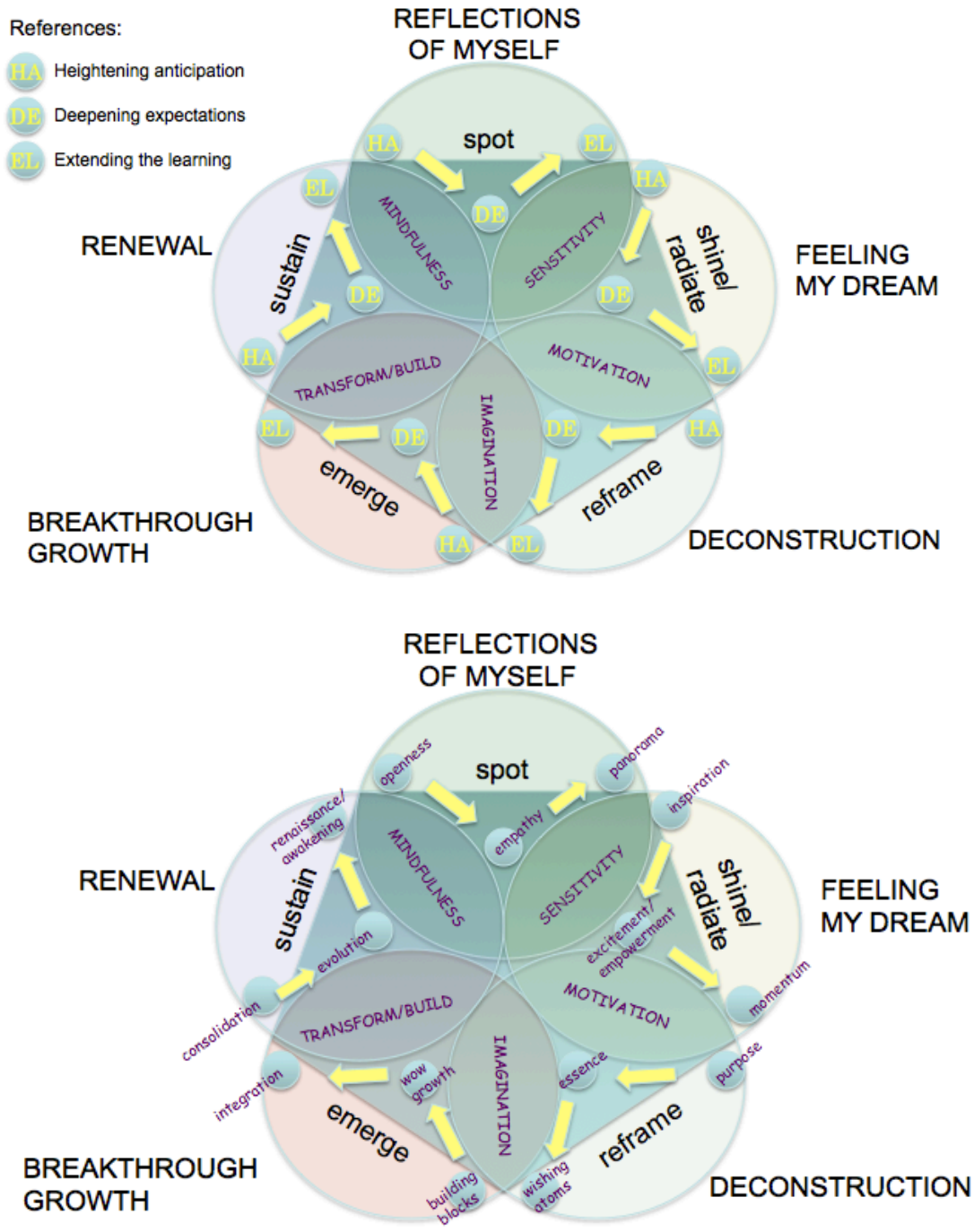


Figure 4.2. Proposed Personal Visioning Guidance Model: adding incubation (TIM) sub-stages in each of the main five stages, in clockwise spatial disposition.

The first stage of the model, entitled “Reflections of Yourself,” has a target action focused on “spotting” and two “enablers” (or attitudes), mindfulness and sensitivity. On the model, both “enablers” overlap into neighboring stages, one preceding, the other following. The second stage is “Feeling your Dream,” with a target action to “radiate/shine” (the dream). Its two enablers are sensitivity and motivation. The third stage, “deconstruction,” contains a focal action point, to “reframe”; the two enablers are motivation and imagination. The fourth stage is “breakthrough growth,” where the target action is to let it “emerge” using two enablers: imagination and transform or build it. In this case, the action of transforming and building goes beyond the mere conceptual attitude brought by other enablers, stretching to make it vivid and as real as possible.

The final fifth stage is renewal, where the target action is to sustain the vision, via two enablers: transform/build and mindfulness. As seen in Figure 4.1., there are overlapping enablers, formed by key attitudes/actions that connect with neighbor stages. Though the model may appear at first sight complex, I aimed to balance simplicity while retaining usefulness.

After building the basic model described above, I realized that additional layers would likely help to accomplish more powerful results, especially in terms of differentiated tools within each stage. Thus, I found relevant to add complexity via sub-stages, inserting a Torrance Incubation Model (TIM) within each main stage (see Figure 4.2). The intent of integrating five micro-creativity engines was to empower the coachee creatively through each and every stage and to bring continuity to progress one’s visioning more smoothly and with higher engagement and interest. Besides, it was important to adopt a powerful creativity model like TIM to guarantee building insights

creatively throughout each stage. TIM also suits my attempt to promote the emanation of “gradual” as well as sudden insights in each stage. A creative micro-navigation through each of the stages should help toward accomplishing a personal breakthrough (as a vision outcome), where the final result is the consequence of tapping to the synergetic power of a holistic model.

I wanted to convey my close-up look at the first stage, “Reflections of Myself,” which is supported by the enabler’s mindfulness and sensitivity. The idea is to provide the coachee with “heightening anticipation” by focusing on creating sufficient “openness” to catalyze change; deepening expectations through “empathy”; and finally, building an “extending the learning” experience through the crystallization of an explicit, meaningful “panorama” about one-self. The arrival at this “panorama” implies that the coachee gained a clear and more complete awareness about his/her self, not only achieved by self-reflection, but also enriched via empathy, which allows him/her to connect with others, yielding a 360-degree self-perspective; such connection rounds out an individual’s more complete self-reflection. The choice of using empathy was inspired in the Design Thinking framework; deep insights can be expected with this route.

In this first stage, the coach will conduct personal conversations and provide a battery of profiling tests, mainly through self-assessment homework. Such assignments allow the coach to better understand the coachee, and for the coachee to learn more about her/himself. Such profiling tests may include a combination or adaptation of assessments such as: Foursight thinking profile

(<http://i.foursightonline.com/assessments/1da18a95bd2cfb02537193c6d453cf56>), Myers Briggs Indicator (<http://www.myersbriggs.org/my-mbti-personality-type/take-the-mbti->

instrument/index.asp), Personality Type

(<https://www.personalitypage.com/html/info.html>), Clifton's strength-finder

(<http://strengths.gallup.com/110440/About-StrengthsFinder-20.aspx>), NEO Personality Inventory-Revised -NEO PI-R-

(<http://www4.parinc.com/Products/Product.aspx?ProductID=NEO-PI-R>), Business-

Focused Inventory of Personality (<http://www.hogrefe.co.uk/business-focused-inventory-of-personality.html>), Kirton Adaptative-Innovative Inventory –KAI-

(<http://www.kaicentre.com/>), Trait Emotional Intelligence Questionnaire -TEIQue-

(<http://www.psychometriclab.com/Default.aspx?Content=Page&id=1>), the Rogers

Indicator of Multiple Intelligences (<http://www.personal.psu.edu/bxb11/MI/rimi2.htm>),

and the Torrance Test of Creative Thinking (<http://ststesting.com/2005gifttct.html>).

As a coach, I intend to provide a special survey to gather information useful to adapt visioning tools to the coachee's preferences, especially using open-ended questions about the personal meaning of potential artifacts/objects that could be used for priming purposes, etc. So doing, as a coach I will be in a better position to empathize with my coachee and thereby fine-tune more powerful activities and questions to guide the full journey. These tests and surveys will be explicitly conducted in the context of absolute safety, constructive support, confidentiality, and sensitiveness surrounding their results. The tests will be mentioned that are not intended to identify "right, wrong, or better" preferences/profiles, since everyone is unique and has the potential to creatively empower his personal vision, and create value. Thus, the coach will invite the coachee to reflect transparently and authentically on who he/she is, since results will represent no safety threat.



The stage titled “feeling the dream” is about tapping to the potent and fascinating emotional dimension that can later energize the coachee’s evolving dream and that reflects the main target action of this stage: to “shine/radiate”. Navigating through this wonderful stage is supported by two enablers, sensitivity and motivation. The initial “heightening anticipation” aims to center in developing the coachee’s “inspiration”. Further “deepening expectations” implies deep-diving into the coachee’s affective roots seeking excitement and empowerment. The “extending the learning” brings forward the affective momentum that will keep fueling with positive affect, vigorous energy and dynamism the rest of the stages.

The next stage of this visioning framework proposes a perceptual de-construction achieved via the target action of reframing. The idea is to initially establish meaningful “purpose” (heightening anticipation), continue then deliberately seeking the “essence” (deepening expectations) and last, capturing the connections of our vision potential to create “wishing atoms” (extending the learning). This inner journey hopefully will grant the coachee with a significant gain in awareness about understanding fundamental intrinsic elements of relevance within his potential future reach, providing also the inner mobility required to reconfigure and cluster the essence into “wishing atoms”, acknowledging the basic language code that can serve as the basis to discover a different and better operating system looking forward.

The next phase is about breakthrough growth where a more developed vision emerges, supported via two enablers: imagination and the actions of further transformation/building. The “wishing atoms” that were the output of the previous stage evolve becoming the basis of tangible “building blocks” required to start this stage

(heightening anticipation). Building blocks, then, facilitate a "deep-dive" that leads one to a particular stage of vision growth that I call "wow growth." At this stage, the coachee's heart and mind is characterized by strong "emergence" (deepening expectations). Upon reaching this deeper self-understanding, a coachee can access new benefits, properties, and insights not previously accessible with individual building blocks. Last, this visioning exciting growth is organically assimilated via vision "integration" (extending the learning).

The final phase of this visioning model titled "renewal" is a stage in which the main action is to sustain effectively and creatively one's vision. This stage is supported by two enablers: transformation/building, and mindfulness. The micro-creative incubation engine of this stage is composed of: heightening anticipation focused on "consolidation", deepening expectations centered on "evolution", and extending the learning spotlighting renaissance and awakening of one's vision.

### **Front-end Development of Visioning Tools**

I am pleased to have created enough draft ideas to build multiple activities and tools that can serve as the pillars to support a holistic visioning guidance program. Triggered by imagination, explorative spirit, curiosity, and persistence, I created a palette of approaches to offer a broad spectrum of possibilities for guiding visioning processes to enhance self-awareness. Most of these ideas coincide to create the main phases and sub-phases of the visioning guidance model described above.

A handful of these novel approaches have been conceptualized and crafted at the level of "workable prototypes" to try them in the near future, with draft instructions or guidelines for further testing and refinement in real life experiences. A handful of these

will be explained in detail in this section. Others will remain as promising seeds waiting for the right conditions to be fertilized and nurtured in order to see the light and become useful one day. A picture of some of my ideas may help to bring a visual sense of the volume and effort in developing diverse alternative paths and routes in this project (see Appendix A). Most of the ideas are in post-it format, some of them are short phrases, others have rough sketches with high symbolic meaning to myself and as expected for this large number of ideas, I have not distilled the key elements and features yet, reason why I look forward to share more details about them in the near future when they become “advanced” concepts or prototypes. However, I do want to share the functional themes behind key ideas of potential tools that I found representative, relevant, and interesting in the pool that I expect to further develop. Many of them are tapping to unlocking gradual insights, unearthing personal discovery of contradictions in activities, thoughts, and habits of daily life, development of empathy and affect, activities tapping to the use of a fusion of multiple intelligences for specific purposes, the use of objects and artifacts in priming, perceptual-expanding exercises exploiting sensorial experiences, guided meditations and reflections playing with imagery, energy, and sensory stimulation, incubation through daily and nightly reflections, and the use of a variety of build to think activities. Other ideas involve not only guided activities but the development of novel web and mobile applications.

I will cover in more detail five illustrative tools / activities next. Table 4.2 shows where they fit into the visioning guidance model.

<b>Macro-stage</b>	First TIM	Second TIM	Third TIM	<b>New visioning tools</b>
	micro-stage: heightening anticipation	micro-stage: deepening expectations	micro- stage: extend the learning	
Reflections of myself	openness	empathy	panorama	“my fingerprints” “I’ll be right here... Extra terrestrial” (ET)
Feeling my dream	inspiration	excitement/ empowerment	momentum	“emotional ideational springboards” (EIS)”
Deconstruction	purpose	essence	wishing atoms	“personal constructi-visions” (PCV)
Breakthrough growth	building blocks	wow growth	integration	“crystal pyramid prophecies” (CPP)
Renewal	consolidation	evolution	renaissance/ awakening	"cruci-fiction" “top 10 insights dashboard”

Table 4.2 The Torrance Incubation Model micro-stages and the seven new tools conceptualized fitting the new Personal Visioning Guidance Model.

For the first stage, “reflections about myself”, I designed a reflective-projective approach I would call “My Fingerprints”. The coach hands two blank A3 sheet to the coachee and asks the coachee to draw the contour of all his/her finger in both of them. The coach directs the coachee start to doodle inside one of the fingers of the first sheet as if drawing a digital print for that finger. The coachee remains doodling until he/she comes up with potential message/s to identify his self-purpose. The message is then added to the finger. The coachee completes all remaining fingers of the sheet. On the second sheet, the coachee doodles a heart-shape inside a finger on the second sheet while thinking about a message condensing what he/she feels his self-purpose is. The coachee continues this second process to complete all remaining fingers on the second sheet.

Alternatively, the activity titled “my fingerprints” can be adapted to nurture compassion and wellbeing in the coachee (i.e. “compassion at his/her fingertips”). The coachee receives two A3 sheets, one showing 10 fingers without digital prints, the other one blank to offer a contrasting “white canvas”. Next, the coachee is asked to draw his/her fingerprints in the A3 blank sheet using a pencil, and then to ideate attaching to each of his fingertips reflective messages or sketches expressing gratitude about something he/she has done and feels proud of, or that have left or could leave a clear positive mark in others or in the world, or messages about those times in which they felt that have helped to add huge value in the past either with personal performance or via supporting the right environment. The coachee then creates a story relating the some/most messages and proposes a meaningful story to be shared with the coach. The intent of this alternative activity using “my fingerprints” is to increase the coachee’s

sense of wellbeing and self-appreciation, while developing a diverse perspective to start building a meaningful portrait about him/herself.

For the first stage, “reflections of myself”, I designed a second activity I titled “I’ll be right here – Extra terrestrial” (E.T.). It is mainly doodling activities conducted in three stages with specific templates containing visuals provided, where appropriate music is selected. First, the coachee doodles to create a short, coded message that represents his/her purpose or mission on planet Earth to be sent to E.T. within twenty minutes. The second phase involves personalizing E.T. to reply to the coachee within ten minutes. The third template proposes a nine minute exercise to build a few ideally funny, ironic, puzzling, contrasting, contradictory message responses sent by non-friendly alien forces who have intercepted the message written by E.T. These last messages should attempt to make the coachee lose all sense of uniqueness on Earth, and to make him/her feel quite insignificant. The coachee ideates and writes anything that crosses his/her mind in the third A3 provided; exaggeration and humor is encouraged.

For the “feeling the dream” stage, I proposed a new tool titled “emotional ideational springboards” (EIS). The tool aims to leverage the use of visual and non visual-metaphors. The coach should guide the coachee to select some suitable emotion(s) that can act as emotional springboards for visioning. For this purpose it will be useful to look for a long list of emotions classified by “family,” or, alternatively, the structural map of emotions shaped like a 3D cone, which offers a circumplex model of basic and complex emotions, with a third dimension representing the intensity of emotions (Plutchik, 2001). Thus, target emotion/s serve/s as springboard to create a collection of inspiring verbal conceptual metaphors, and/or to create or select powerful metaphoric

images (i.e. from [www.Pinterest.com](http://www.Pinterest.com) or visual databases). Out of these visual and/or non-visual metaphors, the person then imagines key statements that condense their perceptions about the “feeling the dream” stage -or any other emotional challenge of interest. Further iteration is recommended; selecting specific highlight statements and fine-tuning target emotions, then to repeat the cycle.

The role of a coach is to facilitate the process with guidelines, and support the process of divergence and convergence, and alternatively, to propose stimulus such as a collection of images from an emotional board that reflect specific emotion/s of interest could be used as stimulus. Rather than using random visuals, the technique capitalizes on emotional stimuli that boost emotional resonance, empowerment and excitement, targeting specific emotional state/s of interest.

For the “deconstruction” stage, I brought to life the “Personal Constructi-Visions” (PCV) tool (see Appendix B) as an adaptation of the qualitative interviewing tool “repertory grid,” anchored in constructivism theory. It has been designed to help identify and map/scale the coachee’s perception of key attributes behind personal vision/s, thereby revealing the coachee’s inner constructs about personal visions. In order to improve the bridge with the coachee’s inner world, it could be utilized within the first stages of a coaching program. I expect that a coachee’s homework prior to the interview is simple and straightforward. The outcome could be further utilized for further reflective activities to be conducted once the coachee’s vision starts to become clearer and some elements of his/her vision start to emerge. In terms of constraints, the use of this tool requires a coach armed with advanced qualitative interviewing skills. The main interview session of around two hours should be planned to include a few short breaks to re-

energize. As an evolution of the proven repertory grid technique, the interview can be expected to yield high effectiveness.

For the “breakthrough growth” stage, I selected a coach-guided approach I would name “crystal pyramid prophecies” (CPP) tool, which is inspired in the Maslow (1942). The coach guides a session to identify the 3 biggest constrains in the coachee’s life in each of the levels of the Maslow’s hierarchy of psychological needs (pyramid shape). Then, the coach asks the coachee to look into a magic crystal pyramid handed to the coachee, and to imagine, intuitively, one prophecy answering why/when/how the coachee expects to tackle each of those key needs, if he/she could unlock all his/her potential and find the right/ideal environment. The activity is guided from lower levels of needs to upper ones (max. 3 themes per level).

For the “renewal” stage, I developed a guided approach I would name “top 10 insights dashboard” tool. The coach guides a session to identify and then ask the coachee to rank in descending order of importance the top most valuable statements representing key insights that will populate his/her ranked dashboard. The coach focuses on capturing the most transformative insight experiences lived by the coachee, including things such as the “most memorable teaching/learning moments”, habits that would need to be changed to empower his/her dream, and what uncertainties, fears, and past assumptions may not always hold true and were represented big changes in the coachee’s life. After hearing one, the coach paraphrases it, asks the coachee to synthesize it in one short post it. The ranking is done at the end by sorting them in order of relevance (i.e. via card-sorting tool).



I designed another activity that I titled "cruci-fiction," suitable to the "renewal" stage, which fits best the "evolution" micro-stage in the visioning guidance model. The idea is to reflect, play, and amplify the "fiction about one's crucifixion" processes triggered by our key barriers and self-constraints. The purpose is that the coachee becomes more consciously aware of barriers such as fears, failures, guilt, mourning, and regrettable actions, behaviors and attitudes. Bringing such actions, behaviors, and attitudes to a visible and conscious awareness state may help him/her to learn and confront with some of the darkest aspects of changes and transitions leading to breakthrough growth. The technique is conducted under the sounds of mystic flute music. Before starting, the coachee revisits some of the output of the "feeling my dream" stage to boost a positive feeling prior to this exercise. The coach explains the divergent guidelines as well as welcomes all ideas crossing the coachee's mind throughout the process.

The cruci-fiction activity requires that the coachee identify silently multiple ideas or reasons why some of these matters may deserve candidacy to their "self-crucifixions." How to record ideas? The coachee visually draws a cross in a post it, and writes on it a symbol or brief sentence that highlights the essence of the dark situation. Additional post-its are created by the coachee following the same procedure (aiming for at least twenty, with only one cross in each one). Once the coachee is satisfied with the amount of post-it crosses, he/she is asked to draw a mountain in a flipchart and starts to display these post-its in order of priority (the higher position crosses are placed on top of the mountain, and in descending order the rest until the lowest priority cross is at the bottom). The card-sorting tool can be utilized as part of the prioritizing process.

The coach then guides the coachee to reflect on the top most relevant post-its via questions like *What was stopping you to crucify it before? What can you learn from it? Given your awareness, what would you need to do to ultimately rest in peace about it? How would you prevent the issue to resuscitate again? What might you do to smoothen the cross-acceptance process?*

The coachee takes three days to look at the whole set and summarize written reflections. He shares them with the coach. At the end of these three days, the coachee sets and writes an “expiration date” for each of the crosses and takes a picture with the collection of crosses in the mountain. Then, it’s time to store them in a cross-shaped box, sorting them by expiration date, from closer to farther. The box will work as a storage time-capsule to revisit the crosses in the medium term to check if the barriers are gone at the expected time; the coachee marks a reminder about doing this revision in his/her agenda when he/she expects to do so.

Reflecting about the outcomes presented in this section, I am especially pleased about my creation of a new visioning guidance model. This is intended to provide a non-prescriptive open framework to foster insights via multiple incubation processes under the guidance of a coach. Besides, I conducted the front-end development of seven visioning tools to support the model. Hopefully, these will offer targeted experiences triggering new possibilities to realize a coachee’s visioning potential. The evolution of this system and tools may open up new possibilities to empower others to realize their dreams and seize valuable opportunities.

## **Section Five: Key Learning Points**

*“Dreams come in a size too big so that we may grow into them” - Josie Bisset*

### **Introduction**

This section condensed my perspective about the most valuable content and process learning as a result of building the visioning guidance model and engaging in the front-end development of visioning tools in this project. In particular, I emphasized what I learned in the scoping process. By converging a number of ideas from my assessment of time-management, I showed along the way what I learned at every stage of the model and from trialing five visioning tools with two subjects.

### **Building a Visioning Guidance Model**

#### **A. Process learnings**

Building my visioning guidance model has been a rewarding learning experience that stretched my perspective about the potential significance of visioning solutions. I searched and explored possibilities beyond my areas of familiarity. Having found a high number of pertinent resources within a limited timeframe for this project was highly stimulating and helped me to rethink routes and original tools that otherwise I would have overlooked. A thorough review exploited my preference for broadening my research “scope” before moving forward in any direction. Working on the essence of the problem conceptually, while deferring judgment, shed light on my method, research tools, and allowed me to assess sense-making criteria.

Looking back, I recognized that I combined and developed elements of the model and different ideas for tools gradually and progressively. Some elements were easier to get into the conscious surface, others took a digging or waiting process to find. Most,

including the great majority of those developed in the timeframe of the project, required quite a long-time for incubation, to finally see the light, bridging to the right connections. My own attitudes of openness, flexibility, and persistence to keep pushing the bar of my learning higher also contributed to my work here. I reframed concepts following my own curiosity and intuition, and integrate unconventional ideas.

I anticipate that I will fine-tune and upgrade this model in the near future. Based on experiential insights, I look forward to finding opportunities to adapt the language, and/or incorporate additional elements that could supplement my theoretical hypothesis and pragmatic understanding with useful additions.

In terms of process, the most challenging phase was to select which tools to take forward and to see how to combine, adapt, or twist different features and options. My list of ideas grew widely and consistently, so that I needed to record them in a separate “time-capsule-storage” system, that is, to build a waiting list. I look forward to the time in which I will revisit it again and consider how to move it forward. I realize that creative flow can lead to such a high output of ideas.

Having ideated to yield so many interesting and potentially useful possibilities, to converge was expected to be a challenge. How did I solve this? First, to avoid the guilt of choosing options, I looked for a safe system to keep all options stored for later. I looked at the development of some of them aiming to create “first prototypes” that I could test in the next weeks, rather than aiming for protocol perfection and continue fine-tuning fewer tools eternally. To enrich the process, I utilized imagery and imagery techniques including emergent symbols as relevant triggers and cues to keep looking for novel and original options to move forward. This expanded my consciousness about envisioning

new possibilities, and avoided the need to cognitively formulate and add the missing language, to convey meaning to what image portrait implicitly. By-passing these language barriers brought simplicity, effectiveness, and fostered conceptual abstraction and visual metaphors in modeling.

Another process learning was that it made sense to “stand on the shoulder of giants”: that is, to create or develop novel and original models and tools. Some of the concepts that I came up in this project resulted from my following creativity protocols designed to stimulate creativity. Methodologies already developed helped me to ideate, especially the use of Image Streaming created by Wenger (1998); having an audio tape recorder ready at all times helped enormously, especially when being in awakening-mode after a dream.

Another critical process learning involved assessing my time-management. My greatest volume of ideas occurred in “leaps” that did not follow a regular pattern of precise frequency, but rather a quite random, non-stop flow of ideas. My take away point is that every moment can be useful for creativity, so when one is inspired, it is important to record all ideas without judgment in order to further evaluate or develop them for later. Acting on them later is fine, but an initial evaluative and development phase ought to occur. It was important to remain well aware about the project milestones and to aim to stay most of the time on track in terms of project management deliveries.

In particular, to conceptualize the full visioning model felt like a significant leap but it was achieved just at the right time, and pretty rapidly in a few hours. I saw the image of the basic model in a dream, which stuck fresh in my mind the next morning. Doing “image streaming” right away following that dream triggered the whole model,

including the TIM micro-engines. The greatest payoff came from tolerating ambiguity about where my openness would take my project; any lack of a single conscious logical approach paid-off.

I was surprised that the dream had the steps of “deconstruction” and “breakthrough building,” as they were not on my conscious radar before. Build an additional layer of complexity via adding five adaptations of TIM Models that could be embedded in the basic model was also a pleasant surprise. I could see how they could add dynamism and fuel the whole engine with a more continuous and gradual contribution flow. Through this process, I learned that it is useful to utilize logic and also that it is important to let it go and explore more intuitive solutions incubating and staying aware to act on signals.

## **B. Content learnings**

Becoming knowledgeable about the lines of thought and approaches outlined by E. Paul Torrance (Torrance & Safter, 1990), and Sidney Parnes and Alex Osborn (Parnes, 2004) was also extremely useful to establish new connections and to break thinking patterns. Their work provided a provocative, open contextual frame that brought visioning wisdom from tapping to science and art. I am grateful to these brilliant pioneers for looking at complex creative challenges with fresh eyes.

In hindsight, I see that the new model has shared elements with respect to the Design Thinking Framework (Potratz, 2012). For example, empathy in early stages of the project yields relevant insights that empower momentum and acts as a catalyst in the rest of the stages. Looking at the hierarchical architecture of the model, it becomes obvious that the system involves a fusion of affective and cognitive dimensions to support the

process. I am particularly pleased with having emphasized the relevance of emotions in the “feeling my dream” stage.

In terms of suggestions for further progress on the area of visioning tools, it would make sense to conduct further research to diversify conceptual novel routes to develop and trial multiple tools for selecting and optimizing a broad palette to cater to the various preferences and styles. I imagine that once more tools develop, it will be convenient to map them following a simple index system like in the periodical table in which elements are displayed in a spatial arrangement, their characteristics classified for convenience and accessibility. Such a table could also be color-coded for distinguishing primary from secondary groups of tools, according to key criteria.

### **The Stages of the Visioning Guidance Model**

Each stage provided me something about the universality of human nature in relationship with visioning behavior. With respect to the key learning of stage one, it becomes important to acknowledge that it would be great to complement our own view with that of others in order to become aware of our blind spots and enable a more complete panorama. Individual visions integrating empathic views (future gaps, hidden strengths) have the potential to contribute to significant growth. I also learned that a variety of input (from, for instance, colleagues, friends, family) helps us to arrive at a holistic viewpoint. Based on personal experience, I found it particularly empowering to utilize a coach or a targeted creative experience to accelerate the stage one process. Spotting our natural talents and behavior can help the coachee gain insights and hints that can bring a growth vision alive; this may help to drive his/her trajectory in a different, or better, path. Discovering more about one’s singularity is pretty much like walking into a

deep internal labyrinth, in which one may gain insight and overcome self-constraints at every step. Doing this exploration well connected to the view of other persons, rather than just singly introspectively translates into significantly enriching one's view with that of others via empathic paths.

My learning about the second stage of the model is reflected in the following quote that encapsulates the essence of two enablers: sensitivity and motivation:

“The most beautiful things in the world cannot be seen or touched, they are felt with the heart.” — Antoine de Saint-Exupéry, *The Little Prince*

Considering the sequence of stages three and four, I realized the importance of first doing a major “deconstruction” to the level of “essence and atoms” in stage three. The visioning guidance model continues with “breakthrough growth” in stage four. This stage is characterized by emergence of new structural visioning elements that bring forth meaningfulness, relevancy, differentiation and originality.

The fifth stage of renewal brings forth the learning that core changes fuel on continuous round cycles in life. Even one's visioning's full realization may be a source of awakening and renaissance, supported by mindfulness. Renewal calls for the catalytic triggering of additional openness to keep iterating the visioning model.

I also learned that putting together visibly all ideas in any sort of board lets us map key territories and areas under which ideas are clustered.

One of the most productive tensions of this Project was to see how far I could go beyond front-end developing tools. Having purposely decided not to adopt a specific visioning model opened the door to let the visioning model emerge on its own as a result



of a broad stimulus and an open-to-leap strategy. I was surprised with the positive results and how the formulation of the model evolved organically.

I also learned that the originality and wild character of ideational output perfectly matches with one's openness, quality stimulus, and one's discipline and persistence in exploiting the power of one's imagination. Avoiding premature closure, I played with possibilities such as remote associations of my own wild ideas. This helped me to overcome internal barriers and unlock insights and ideas. Stimulating imagination and learning were key to further develop my potential. Experiences that involve build-to-think activities were also helpful for problem-finding and problem-solving.

### **Learning from trialing visioning tools**

Learning involved performing trials with these tools on two subjects, to start to identify what might work well and be made to work better. Obviously these trials are just the beginning, and additional testing will be needed.

First, I noticed a difference between time planning and imposing a time constraint on coachees. I found that mentioning explicitly a short target time to the coachee brought unnecessary tension. Conversely, when I did not mention a time limit to the coachee, activities stayed within the limits. In future tests I will not apply a precise time limit, since it imposes a potential constraint on creativity. If coachees need slightly more or less time, I think it is best to support them by adjusting to their speed, as the goal is not to develop speed but to add value. Below, I do include timing guidelines as an approximation for planning purposes.

Second, I noticed that it's best to have all color pencils and markers available, and promote change in colors within an exercise if possible.

Third, I noticed that instrumental music at a non-distracting volume worked best.

These trials showed the following insights related to specific tools and activities (For illustrations of visioning tool trials, see Appendix C).

The “My Fingerprints” tool took around 20-30 minutes to complete. It is necessary to provide a blank white paper size A4 or A3, and multiple pencils of different colors. It was important to give clear instructions especially about writing “full ideas” as short sentences in such a way that anyone could understand their meaning, rather than a one word or a cryptic coded message. Besides, instructions should explain how to do doodling, and to “force” doodling focusing on the fingerprints in one finger, while thinking about the message for that finger. And then, the doodling projective process should move on to the next finger. I found it most effective to leave the choice about “how” to write a message in each finger to the coachee, who could use a message, a symbol, or sketch. The storytelling can be as short as one minute, or be longer and more descriptive, according to the style of the coachee. In one test the participant indicated that this exercise made him realize how little he had done of random exercises like these in his life. Such self-referential reflection was atypical, and thus, he found the exercise useful. In the other test, the coachee reflected about how she discovered things that matter most, like key objectives, attitudes toward others, what guides her, why she believed in herself. Her overall reaction toward the tool was very positive, since it helped her to recognize what drives her forward. She had no suggestions for improvement to offer.

A second activity I tested was “I’ll be right here – Extra terrestrial” (ET), which took around 45 minutes to complete. The exercise brought positive value to the coaches based on their feedback. One of them realized that some of the elements identified were

both internal and external, which she found important to grasp anyway, even though some may not be in her full control. In the first part of the activity, the coachees acknowledged the positive value of the exercise in enhancing one's sense of self-responsibility in order to construct one's realization personal deliberately. The second part, with E.T. emphatic response, reinforced the coachee's purpose with practical tips and wisdom. The last part, focused on unfriendly alien's response brought the coachee's realization that most constraints are inside ourselves, even though he typically looks for them "outside".

The "emotional ideational springboards" (EIS) took a total of around 30 minutes. It would be useful to expand the emotional palette - map, to propose a more complete and thorough list of emotions to choose from. I found that was best to ask for an emotional direction that the coachee imagined key to his/her dreams, and then to ask if the coachee wished to intensify/amplify it (if it is a positive emotion). Looking at the structural map of emotions created by Plutchik (2001), in one occasion my coachee Jurandi expressed interest in working in the direction of joy, and I accepted to do so, and proposed him to push this direction to aim for its highest intensity: ecstasy.

Thus, I asked my coachee to select, from a choice of images, one that represented ambiguously both, being at the middle intensity point between joy and ecstasy. The image served as springboard, and based on this stimulus, he wrote highlight statements either for joy or ecstasy related to his vision, in two separate columns. Shifting the coachee from joy to ecstasy was welcome in this exercise; the coachee mentioned that he appreciated my having differentiated the intensity of emotions, especially if this led to work with intense positive emotions in his vision. Testing this with the second coachee

reminded me that not all people have a preference for remote visual associations, which should be asked in the preliminary survey in the first week of the coaching program. The second coachee gave me the following feedback about the EIS tool: “it helps to understand how to take decisions, and it is critical for that purpose. I did not think that emotions were so important and constructive”. I have tested the EIS tool to go from emotions to visuals, and from visuals to highlight statements. However, my hypothesis is that iterative cycles of the EIS tool will likely work best. If this is done, it would be ideal if the coachee has a choice to fine-tune the emotions used and select which pictures represent them best, to keep progressing in successive loops/iterations. Even though the coachee was prompted to generate statements, I was surprised how big questions emerged naturally in this activity. Feedback about this exercise was positive.

Trialing “Personal Constructi-Visions” (PCV) worked wonders, and it was one of the coachee’s most favorite exercises trialed. It is important to plan for a long coaching session as it might take up to around four to five hours to complete.

The “cruci-fiction” activity took about 20 – 30 minutes. It worked really well and was also a clear favorite by my two coachees. I found it important to clearly explain the instructions about how to write ideas in sentences so they are clear. Besides, the coach must explain how to do card sorting, to put the crosses in descending order of importance; actually just giving instructions timely, the coach can accompany the process, step by step. After that, it is key to ask the coachee which crosses are from the present, to work only on them, as some crosses were already sorted or from the past, rather than important at present time. It is also important to probe the coachee with questions such as: is X truly your biggest opportunity at the moment? Sometimes, new

crosses appear, and if so, they should be prioritized. Besides probing hierarchy, it's useful to dig to see if the language use conveys the intended meaning, and thus if it is "appropriate", to bridge the coachee's mind; for example one coachee wrote one issue as related to "time" when, after my probing questions he came to realize that the real issue was "priority" rather than time.

One opportunity for improvement in the "constructi-vision" guidelines was to instruct the coachee to establish the date in which he/she started to carry each cross (as if being a date of birth). Thus, the coachee reflects and specifies this "birth date for that cross" just before determining its desired expiration date, as if each cross had its own life and the coachee decides when it is the right time to let it go. Another potential improvement is to ideate for each of the crosses that are relevant at the moment a "big question" that if answered will help to solve the issue. The use of challenge statement starters such as "How might I" or "How to" are strongly recommended.

"Cruci-fiction" was another of the favorite exercise according to feedback from both coachees, which included comments such as: "practical, goes deep, fast, profound, and direct" and "required honesty and it was great to work with what is latent or hidden, and often hard to express or recognize." I also asked if there was a negative religious implication about the name and the exercise, and one of the coaches mentioned that it could be an issue to some other persons, so it is better to ask before (in the survey or prior to the exercise). The option of working with or without three days before coming up with the crosses' expiration date should be decided case by case, based on their preferences for incubation vs. quick decision making. Some of them wanted to take the decision quickly, but when asked for more details from one of them about whether the assigned expiration

date was right, he quickly changed his mind about the date, which makes me think that incubation would be useful to “settle” for a date that the coachee feels sure that is realistic.

As described above, I have tested five new tools with two coachees, and entered my pending list to test the remaining two tools proposed in this Project: “crystal pyramid prophecies” (CPP) and “top 10 insights dashboard” in the near future. In terms of overall feedback on tools via these short trials, one coachee mentioned that they generated very good value in a short time; and both settled for an overall average score of 8.9 (out of 10) in terms of satisfaction based on three joined criteria: tool’s novelty, originality, and depth of insights.

## Section Six: Conclusion

*“All human beings are also dream beings. Dreaming ties all mankind together.”* – Jack

Kerouac

I am extremely satisfied with the results achieved in conducting this challenging Master’s project. I have grown enormously, acquiring valuable theoretical and practical knowledge that was deployed to shape my new framework system. I also sharpened my front-end skills in a new area of “visioning tools” and gained creative confidence about how I might approach coaching others utilizing a palette of tools. This growth enabled me to craft the new visioning model guidance system and to conceptualize multiple ideas and conduct front-end development of some into novel tools. When I started the project, my central idea was to create new tools and build the basic architecture of a basic guidance system potentially covering some tips but not with the degree of conceptual power that I see in the new model. My conscious trade off was to focus on progressing the model more completely and generate many more options of tools rather than to develop a few tools that could fit into an existing guiding model. My intention *a priori* to do limited testing of the new tools was a clear self-fulfilling prophecy; I hope that having conceptualized many more ideas, the opportunity to get better results looks even more promising.

Looking at my project output with the dimensional lenses of the Torrance Test of Creative Thinking (<http://ststesting.com/2005gifttct.html>), I exceeded my expectations in terms of fluency, as I came up with a much larger number of ideas than planned. The palette of strategies and kinds of ideas was truly diverse, especially regarding connecting the dots with non-obvious ideas (some of them not yet developed completely but gaining

awareness of the paths to get there). In the dimension of “elaboration,” my self-perception is that I exceeded my own expectations in the completion of the design of the new visioning model; I met expectations in terms of polishing at least seven potential tools and activities quite thoroughly, which was the heart of my core project objective. I see that my work expanded my perspective to such degree that the opportunity unlocked by the theme of this project represents a change vision in itself, and thus, would benefit from a long term approach to make to keep experimenting with it to turn this into reality in the shape of a more comprehensive program.

The breath and depth required to achieve my personal goals in this project represented a truly ambitious and provocative opportunity. I have the feeling that I have exceeded on these dimensions considering my preliminary expectations. I am glad that my journey was reflected in my Project write up, which integrates the initial framework, the extensive literature research leading to insights, the process followed, and my further elaboration triggering valuable outcomes and learnings.

I identified a number of actions to progress further. The first and most obvious follow up is extensive trialing and experimentation on tools proposed to test their efficacy, efficiency, and dynamics. Fine-tuning may occur, although I see this model as an “advanced” stage of development; nevertheless, there is potential for development of the model and additional tools. This project is version one of what can become a proven and more immaculate tool palette. This second generation of tools will require further dedication and development (Appendix D offers visual hints about additional themes that I might explore in the near future to develop additional visioning tools). Novel creative learning experiences in the area of visioning will benefit from aiming to a longer timeline



of span. This allows more chances to allow the coachee to develop new angles and perspectives to frame and explore the situation, the problem, and the biggest opportunity that could be then tackled, and obviously to advance towards a creative solution afterwards. In particular, I see how this project could stimulate me to design daily exercises inspiring a natural progression via journaling.

Another next step is to keep developing my skills in the area of coaching clients. For this purpose, I have signed up to participate in the immersion track (main program) titled “Coaching Creatively”, instructed by Newell Eaton and Janeen Whalen, at the CPSI’ 14 (Creative Problem Institute at University of Buffalo by June 2014). Through this training I will acquire more elements to develop my foundational coaching skill set, grow my competence nurturing my unique coaching style, and boost my confidence as a resourceful creative coach.

I also recognize how the components of the new visioning model (shown in Fig. 4.1) integrate all elements of my own definition of creativity - which I developed last summer in the course CRS625 and is shown in Appendix E-: “Among all human resources creativity is the most powerful! It unlocks transformation, choice, and learning, redefining possibilities to change reality across time, capitalizing on imagination, sensitivity, and motivation.” Developing the multiple ideas that triggered the model creatively required an approach that embedded divergent thinking in order to generate a diversity of alternatives suitable to enhancing one’s awareness via the visioning process.

In terms of major framework approaches that I used in the elaboration of this project, I found most useful the overlap of the sensitive stance and the creative problem

solving framework and managing the overall process applying best practices of project management.

Even though the model developed integrates five TIM model's micro-engines, the Project itself is a source of a longer-time incubation. It represents the completion of my heightening anticipation stage and the beginning of a life-long deepening expectations on visioning experiences, that hopefully will help me to nurture and optimize the system and its tools well beyond its present state, with protocols that tap to a multiplicity of approaches. It was my intention that having a macro and a micro level, the model fosters meta-cognitive thinking and meta-affective feeling in coachees. Navigating through the stages of the model with support of a coach will provide the structural pillars to bring self-awareness, and hopefully may trigger transformational positive habit-bound influencing in the coachee.

I realize that the value of the guidance system is connected to delivering solutions and options to coachees in real life. As the ultimate value depends on its adoption and utilization, it is obvious that a channel to promote its use is essential. I imagine that an option to address this is to create a center for visioning research, where the "clients" are also part of a learning program to optimize and further develop the tools of the future. To embrace the full potential of such approach, I imagine close collaboration externally with companies and start ups eager to test novel technologies facilitating the progress of any of the aspects of the model, such as mindfulness. Such inclusive approaches could be key to upgrading and personalization of the model to increase effectiveness and efficiency. It could also open new possibilities to smartly validating their value in relationship to the

profile and aspirations of coachees. This assessment approach would require instruments to gain quantitative and qualitative insights of participants in the program.

Another possibility to increase its usage is to adapt the system and tools to suit the trends and needs of the 21<sup>st</sup> century. This could mean to reinvent a democratic format that could reach more potential coachees (i.e. mobile Apps, stimulating games, a digital journal, a blog, the Pinterest boards platform, a handbook, the use of a special visioning ‘kits’).

To cope with limiting factors to run the program myself, I expect to develop in the medium term a training program to share the visioning framework of the new model and to examine the palette of tools once they are optimized and its proven stimulating effectiveness is demonstrated in practice with research validation.

This project was key to further develop advanced-level innovation skills, to nurture strong analytical and conceptual skills, my quality judgment, interdisciplinary thinking, and flexibility. I am truly satisfied by feeling ready to stretch in leading the back-end development of coachee/s in visioning experiences in the near future. The full package of the Project involved linking fundamental principles of creative problem solving/ideation/visioning/dreaming with innovation process management, product-concept development, and piloting and prototyping tools. This project led me to a rewarding journey and I hope that in the near future I support others guiding on effective visioning enhancement programs.

## References

- Andrews, T. (2004). *Where is your spotlight? How to enhance the learning of others*. Buckinghamshire, UK: Stretch Learning.
- Aznar, G. & Ely, S. (2010). *The sensitive stance in the production of creative ideas*. Paris: Editions Crea Universite.
- Boelhower, G., Miguez, J., & Pearce, T. (2013). *Mountain 10: Climbing the labyrinth within*. North Charleston, SC: Mountain 10 Resources.
- Burnett, C. (2010). *Holistic approaches to Creative Problem Solving*. Unpublished doctoral thesis. Toronto, Canada: University of Toronto.
- Burnett, C., & Reali, P. (Eds.). (2013). *Big questions in creativity 2013*. Volume 1. Buffalo, NY: ICSC Press.
- Change Management Toolbook. (n.d.). Change Management Toolbook. Retrieved February 14, 2014, from <http://www.change-management-toolbook.com/tools>
- Culpepper, M.K., & Burnett, C. (Eds.). (2014). *Big questions in creativity 2014*. Volume 2. Buffalo, NY: ICSC Press.
- Deci, E. L. & Ryan, R. M. (2000). The “what” and “why” of goal pursuits: Human needs and self-determination of behavior. *Psychological Inquire* 11 (4), 227-268.
- Degner, J. (2011). Affective priming with auditory speech stimuli. *Language and Cognitive Processes*, 26(10), 1710-1735. doi: 10.1080/01690965.2010.532625
- Duhigg, C. (2012). *The power of habit: Why we do what we do and how to change*. London, United Kingdom: William Heinemann.
- Dunne, T., & Dugan, M. (2007). *Assumption busting: Breaking patterns to find new ideas* [Article]. Retrieved January 1, 2014, from <http://>

www.instantbrainstorm.com Web site: [http://www.instantbrainstorm.com/bust\\_assumptions.html](http://www.instantbrainstorm.com/bust_assumptions.html)

Else, E. L. (n.d.). Coaching tools, exercises & ideas! The Coaching Tools Company.

Retrieved January 14, 2014, from <http://www.thecoachingtoolscompany.com/>

Forster, J. (2009). The unconscious city: How expectancies about creative milieus

influence creative performance. In *Milieus of Creativity, Knowledge and Space*

(Vol. 2, pp. 219-233). Retrieved October 11, 2013. <http://link.springer.com/> Web

site: [http://link.springer.com/chapter/10.1007%2F978-1-4020-9877-2\\_12#page-1](http://link.springer.com/chapter/10.1007%2F978-1-4020-9877-2_12#page-1)

IIEX Experience. (n.d.). Insights Innovation Exchange Europe. Retrieved February 14,

2014, from <http://www.iiex-eu.org/iiex-experience/>

Kelly, G. (2003). A brief introduction to personal construct theory. *International*

*Handbook of Personal Construct Psychology* (pp. 1-20). Ed. By F. Fransella.

John Wiley & Sons, Ltd.

Kiefer, C. F., & Constable, M. (2013). *The art of insight: How to have more Aha!*

*moments*. San Francisco, CA: Berret-Koehler Publishers, Inc.

Klein, G., & Jarosz, A. (2011). A naturalistic study of insight. *Journal of Cognitive*

*Engineering and Decision Making*, 5(4), 335-351. January 1, 2014. doi:10.1177/

1555343411427013

Langer, E., Djikic, M., Pirson, M., Madenci, A., & Donohue, R. (2010). Believing is

seeing: Using mindlessness (Mindfully) to improve visual acuity. *Psychological*

*Science*, 21(5), 661-666. doi:10.1177/0956797610366543

Maslow, A. H. (1943). A theory of human motivation. *Psychological Review*, 50(4),

370-396. doi:10.1037/h0054346

- McAlpine, T. J. (2011). The creative coach: Exploring the synergies between creative problem solving thinking skills model and non-directive coaching. *Masters Project*. Retrieved January 1, 2014, from E. H. Butler Library at Buffalo State College - Digital Commons at Buffalo State Web site: <http://digitalcommons.buffalostate.edu/creativeprojects>
- Meta4 Insight. (n.d.). Protobrand. Retrieved February 21, 2014, from <http://www.protobrand.com/#!/meta4/c15ko>
- Mind Maps®. (n.d.). Mind Maps. Retrieved January 30, 2014, from [http://www.mindtools.com/pages/article/newISS\\_01.htm](http://www.mindtools.com/pages/article/newISS_01.htm)
- Parnes, S. (2004). *Visionizing: Innovating your opportunities* (T. Callisto, Ed.). Buffalo, NY: Creative Education Foundation Press.
- Patterson, K., Grenny, J., McMillan, R. Switzler, A. (2002). *Crucial conversations: tools for talking when stakes are high*. New York: McGraw-Hill.
- Pettis, L. R. (2010). Building a bridge to a new career: On becoming a life coach. *Masters Project*. Retrieved February 3, 2014, from E. H. Butler Library at Buffalo State College - Digital Commons at Buffalo State Web site: <http://digitalcommons.buffalostate.edu/creativeprojects>
- Pinterest. (n.d.). Pinterest. Retrieved January 31, 2014, from <http://www.pinterest.com>
- Plutchik, R. (2001). The Nature of Emotions. *American Scientist*, 89(4), 344-350.
- Potratz, J. L. (2012). Human centered design approach to mentoring. *Masters Project*. Retrieved February 4, 2014, from E. H. Butler Library at Buffalo State College - Digital Commons at Buffalo State Web site: <http://digitalcommons.buffalostate.edu/creativeprojects>

- Puccio, G., Mance, M., Barbero Switalski, L., & Reali, P. D. (2011). *Creativity rising. Creative thinking and Creative Problem Solving in the 21st century*. Buffalo, NY, USA: ICSC Press.
- Roam, D. (2008). *The back of the napkin: Solving problems and selling ideas with pictures*. New York, NY: Portfolio.
- Schein, E. (2002). Models and tools for stability and change in human systems. *Reflections*, 4(2), 34-46.
- Schwarz, R. M. (2002). *The skilled facilitator: A comprehensive resource for consultants, facilitators, managers, trainers, and coaches* (2nd ed.). San Francisco: Jossey-Bass.
- Slepian, M. L. (2010). Shedding light on insight: priming bright ideas. *Journal of Experimental Social Psychology*, 46(3), 696-700. Retrieved October 13, 2013, from ScienceDirect Web site: <http://www.sciencedirect.com/science/article/pii/S0022103110000648>
- Stahl, A., Hook, K., Stevansson, M., Taylor, A. S. & Combetto, M. (2009). Experiencing the affective diary. *Pers Ubiquit Comput*, 13, 365-378. doi: 10.1007/s00779-008-0202-7
- Switalski, L. B. (2003). Evaluating and organizing thinking tools in relationship to the CPS framework. *Masters Project*. Retrieved January 31, 2014, from E. H. Butler Library at Buffalo State College - Digital Commons at Buffalo State Web site: <http://digitalcommons.buffalostate.edu/creativeprojects>
- Topolinski, S., & Reber, R. (2010). Gaining insight into the "Aha" experience. *Current Directions in Psychological Science*, 19(6), 402-405. Retrieved January 1, 2014,

from <http://www.sagepublications.com> Web site: <http://cdp.sagepub.com/content/19/6/402>

Torrance, E. P., & Safter, T. H. (1990). *The incubation model of teaching: Getting beyond the Aha!* Buffalo, NY: Bearly Limited.

Torrance, E. P., & Sisk, D. A. (1997). *Gifted and talented children in the regular classroom*. Buffalo, N.Y.: Creative Education Foundation Press.

Walsh, S. (2007). Curiosity unlocks innovation. In K. Rajah (Ed.), *Complex Creativity. The pathway to opportunity finding* (pp. 173-190). London: University of Greenwich Press.

Wenger, W. (1979). *Beyond O.K. Psychegenic tools relating to health of body and mind*. Gaithersburg, MD: Psychegenics Press.

Wenger, W. (1998). *Discovering the obvious*. Gaithersburg, MD: Project Renaissance.

Wenger, W., & Poe, R. (1995). *The Einstein factor: A proven new method for increasing your intelligence*. Rocklin, CA: Prima Pub.



## Appendices

*“We don't see things as they are, we see them as we are” — Anaïs Nin*

**Appendix A – Pictures showing my ideational output to create the visioning tools for this Project (ideas shown fit the clusters of Figure 4.1).**



## **Appendix B – Details of the “Personal Constructi-Visions” (PCV) Tool**

### Description:

“Personal Constructi-Visions” (PCV) Tool is a qualitative interviewing tool anchored in constructivism theory, designed to help identify and map/scale the coachee’s perception of key attributes behind personal vision/s of others, thus, revealing some of their own inner constructs.

### Purpose:

To help in bridging the mental maps of a coachee around the theme of key parameters they perceive as relevant within the landscape of personal visions.

To be able to elicit these critical parameters, to label and define them, and to invent a suitable scale system and map where the examples of visions fit best.

To project and hypothesize about each of the parameters comprising a coachee’s position: comfort zone, sweet-spot zone, ideal target operational zone, in each case with respect to the specific coachee’s timeframes/goals.

### Method:

The tool consists of three steps:

#### 1. Individual reflective homework (suggested time: 7 – 10 days)

The coach instructs the coachee to take a few days to become familiar and do an in-depth investigation about the visions of at least ten persons/characters that have very different paths and approaches to life. The coachee’s selective choice of ten to fifteen visions should represent a vast universe focus on covering diversity: a broad range of styles, approaches, and patterns must be represented.

It is not necessary that these characters are well known or popular; even family members are acceptable. It is not necessary to bring one example that reflects the coachee's self vision. Any person can be valid (i.e. the deceased, TV cartoons), provided that the coachee is familiar with their vision.

The coachee is asked to gather a visual representation of each personal vision and bring it to the coach. This could be done by elaborating and bringing a drawing, a vivid picture, or a visual sketch of any symbol or figure representing the vision of each individual. The names of such individuals will be on top of each visual representation.

## 2. Individual interviewing

### Part A. Elicitation of key parameters of visions (suggested time: 45 min)

A qualitative individual interview is then conducted by the coach presenting only triads of these visual representations and asking the coachee to form a pair based on likenesses. The coach's questions should explore the process of pairing and post-rationalize the reasons why, seeking the causes with questions such "in which ways are their visions are similar?" and "in which ways are they different?" "What's stopping you from grouping these two together?" Additional triads are presented selecting sometimes visions already presented as part of a new triad.

When conducting the interviewing described above, the coach takes notes to identify and probe key vision parameters that start to be appear in the conversation. He also probes the coachee to clarify if each parameter is independent from the other parameters with specific questions about the pairing. If parameters are not independent, the interviewer digs down to identify a lower level parameter that is surely perceived as independent.

It is strongly recommended that the coach does not bring his own language to the conversation, particularly to name and describe these parameters. Rather than incepting the coach's own language in the conversation, the coach should be focused on mirroring the coachee's vocabulary and capturing verbatim literal phrases used (audio recording may be helpful if it is not intimidating to the coachee).

#### Part B. Scaling and mapping (2-3 hours)

The next phase is to work on each of the few independent parameters, one by one. On a blank flipchart, the coach writes the first parameter mentioned by the coachee in part A. All visual representations of the ten to fifteen vision samples remain on a table visible and close to the coachee. The coach then asks the coachee a definition of the first of the potential key parameters while looking at the visual images, and their view and definition of the two extremes within a linear scale (dichotomous polarity plotting from very low to very high). The coach asks the coachee to quickly select ten to fifteen visual images representing a chosen set of varied visions; next, each is labeled with three random digit numbers. The definition of the first parameter elicited from the coachee is proposed by the coach and written in a flipchart. The five-letter-labeled samples are then graphically positioned with a penmark; the three-digit label in the linear scale in the flipchart according to the coachee's choice of where they could fall best within that linear scale, with respect to the first particular parameter. Next, the coach explores the hypothesis of the coachee's self-positioning on this parameter: i.e. the coachee's typical range within his/her comfort zone; a "sweet spot" zone; and an "ideal target" within the coachee's timeframes. The procedure is repeated with other parameters.

### Part C. Sharing and further reflections (1 hour session)

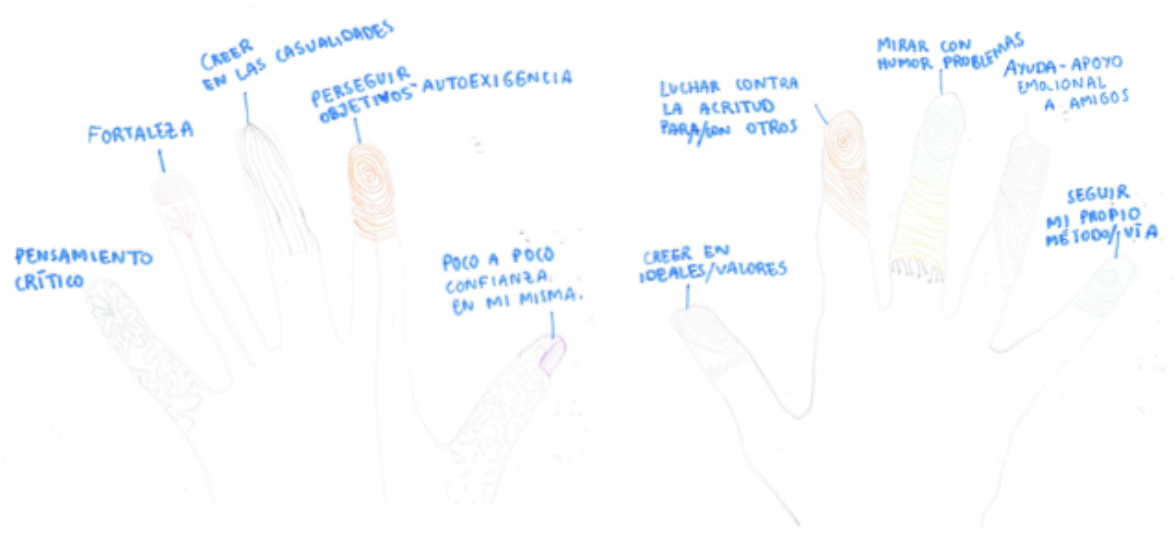
Results are summarized by the coach in a short report and shared with the coachee a few days later. The summary outcomes of this tool can be used to trigger additional reflections from the coachee. Additional activities could include exploring, for example, what critical values are behind each parameter and what parameters the coachee considers most important in relationship to others, to see the fit of these parameters elicited versus the Maslow's hierarchy of universal needs, inserting them in a pyramid figure.

The analysis of this tool can be also revisited once the coachee's vision clarifies over time; for instance, they can come to understand where their personal vision fall within these vision-related parameters. This exercise could be done to probe if their ultimate vision is complete and balanced. It could be also helpful to identify if there is anything missing in their vision or if anything else causes dissonance within what they consider important in the landscape of visions.

Origin of this tool: Inspired and adapted from the Repertory Grid qualitative methodology, attributed to the pioneer work of George Kelly's Personal Construct Theory/Personal Construct Psychology.

Appendix C – Illustrative output of visioning tool trials

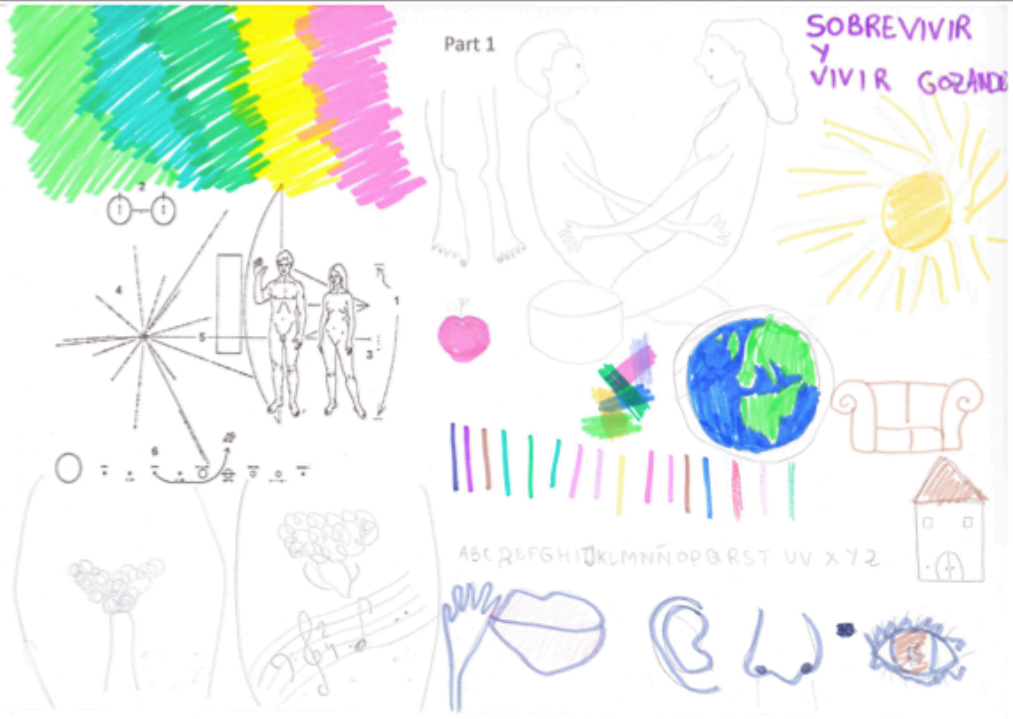
Output – Visioning tool: “My fingertips”  
Stage: “Reflections of myself”



Coachee: Carmen (Spanish language)

Appendix C – Illustrative output of visioning tool trials (cont.)

Output – Visioning tool: “I’ll be right here... Extra terrestrial” (ET) – part 1/3  
Stage: “Reflections of myself”



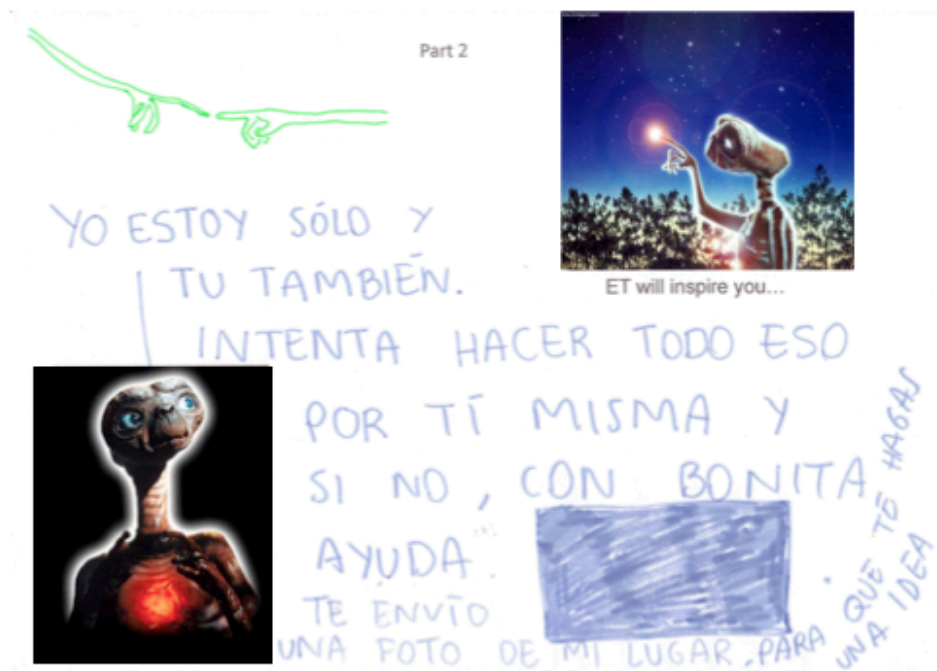
Coachee: Carmen (Spanish language)

Source of visual - interstellar space message:

<http://www.wvu.edu/depts/skywise/a101/pioneer10.gif>

## Appendix C – Illustrative output of visioning tool trials (cont.)

Output – Visioning tool: “I’ll be right here... Extra terrestrial” (ET) – part 2/3  
 Stage: “Reflections of myself”



Coachee: Carmen (Spanish language)

Source of visuals - Extra terrestrial (E.T.):

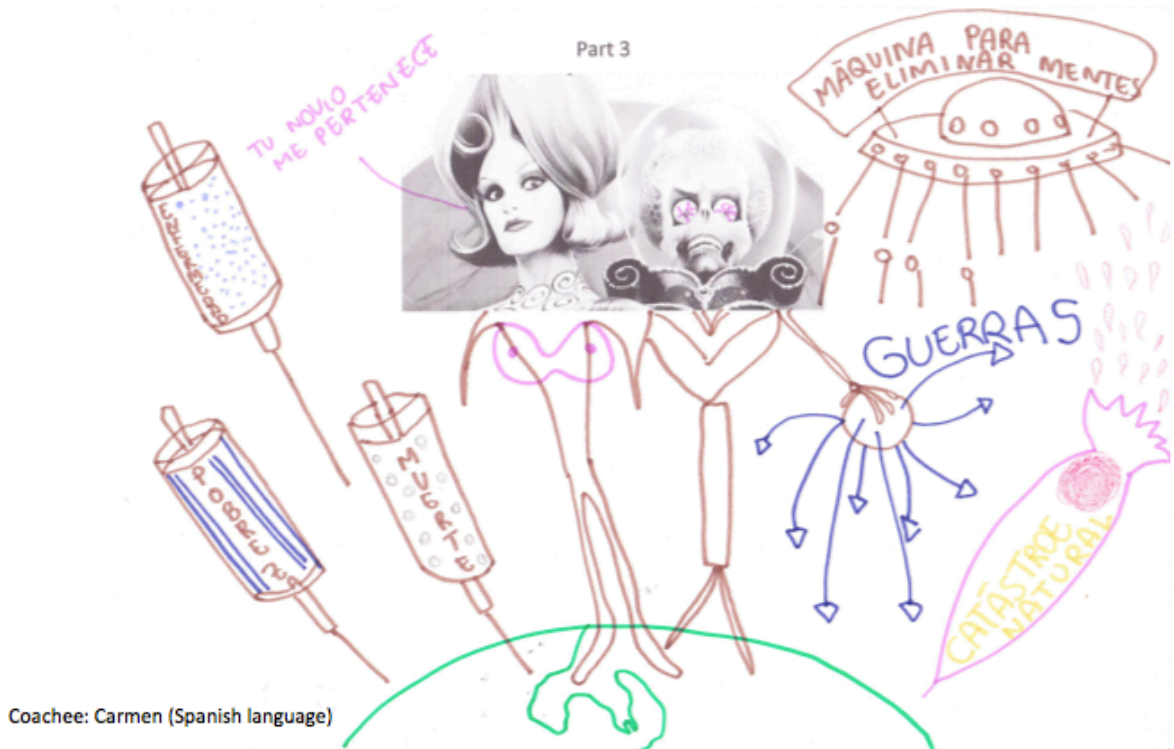
<http://seekingsantasha.files.wordpress.com/2012/03/et1.jpg>

[http://images1.fanpop.com/images/image\\_uploads/E-T-The-Extra-Terrestrial-et-the-extra-terrestrial-928619\\_1024\\_768.jpg](http://images1.fanpop.com/images/image_uploads/E-T-The-Extra-Terrestrial-et-the-extra-terrestrial-928619_1024_768.jpg)



Appendix C – Illustrative output of visioning tool trials (cont.)

Output – Visioning tool: “I’ll be right here... Extra terrestrial” (ET) – part 3/3  
 Stage : “Reflections of myself”



Source of Visual – Martians from the 1996 film “Mars Attacks!”

<http://www.scifidimensions.com/Mar00/marsatak.jpg>

Link to “Mars Attacks!” highlights: [http://en.wikipedia.org/wiki/Mars\\_Attacks!](http://en.wikipedia.org/wiki/Mars_Attacks!)

## Appendix C – Illustrative output of visioning tool trials (cont.)

Output – Visioning tool: “I’ll be right here... Extra terrestrial” (ET) – part 1/3  
 Stage: “Reflections of myself”

ET... EU SOO JURANDI

- 34 anos
- Nascido na Terra
- A Terra é um lugar lindo
- E o que faço aqui? → Tento manter, com pureza (única, a ordem natural. (Viver bem com o meio ambiente)
- Compartilhar bons momentos com as pessoas ~~esta~~ <sup>na</sup> vida
- Dividir e ver a alegria na vida do próximo.
- A vida aqui na Terra é curta e por isso aproveito o máximo de tudo que uma vida pode oferecer
- Aprender algo novo a cada dia me faz feliz.

FIN...

Coachee: Jurandi (Portuguese language)

Appendix C – Illustrative output of visioning tool trials (cont.)

Output – Visioning tool: “I’ll be right here... Extra terrestrial” (ET) – part 2/3  
Stage: “Reflections of myself”

2

Mensagem do E.T. para Jurandi:

★ A FORÇA ESTÁ EM VOCÊ! ★

ENCONTRE-A!! ★

★ O UNIVERSO TE AJUDARÁ NESTA FISSÃO! ★

CONTAMOS COM VOCÊ!!!

Sabedoria e paciência são essenciais

★ ★ ★ ★ ★

Coachee: Jurandi (Portuguese language)

## Appendix C – Illustrative output of visioning tool trials (cont.)

Output – Visioning tool: “I’ll be right here... Extra terrestrial” (ET) – part 3/3  
 Stage: “Reflections of myself”

ATAQUE!!!

3

- Para que tanto sacrifício, tudo está perdido mesmo!
- Enquanto observando seus erros, você nunca desgrana lá!
- Você é bruto e preguiçoso.
- Não pode confiar em nada e ninguém!
- Poderia, mas não pode acabar com você a qualquer momento.
- Enfim, você é um ZERO.
- Pessoas não se respeitam e não acreditam em você nem em seus ideais (ideais)!

Coach: Jurandi (Portuguese language)

Appendix C – Illustrative output of visioning tool trials (cont.)

Output – Visioning tool: “emotional ideational springboards” (EIS)  
Stage: “Feeling my dream”

Choice of one emotion to drive one’s vision (serves as an emotional Springboard)



Choice of one image that represents the desired emotion at the target intensity level



Generation of conceptual metaphors or highlight statements (emotionally colorful projections)

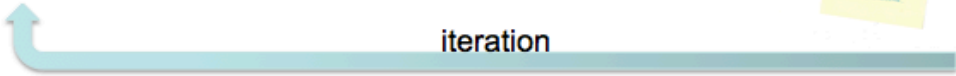
Coachee: Carmen (Spanish language)



For example, the focus of the coachee’s vision is “trust”

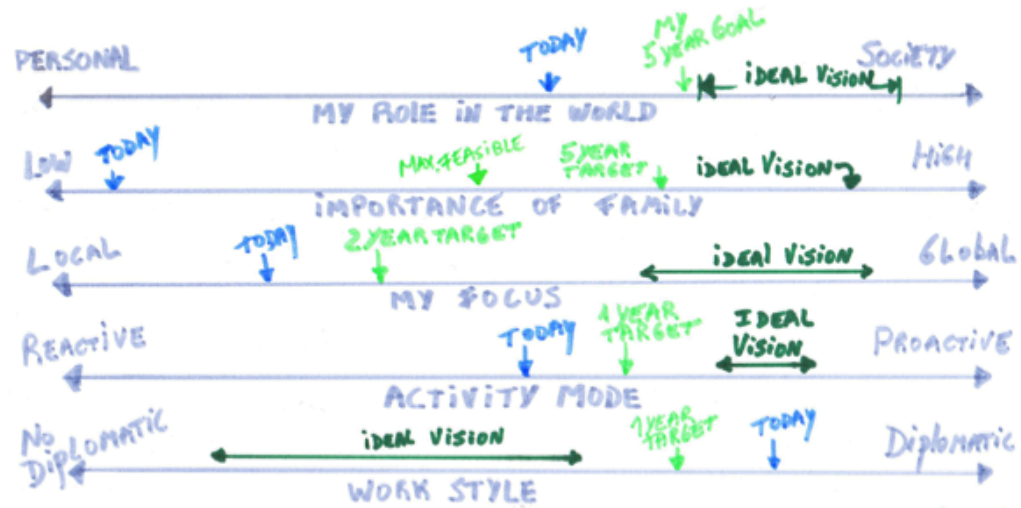


i.e. image showing the hands of the father holding the hands of a just born baby, to represent trust.



Appendix C – Illustrative output of visioning tool trials (cont.)

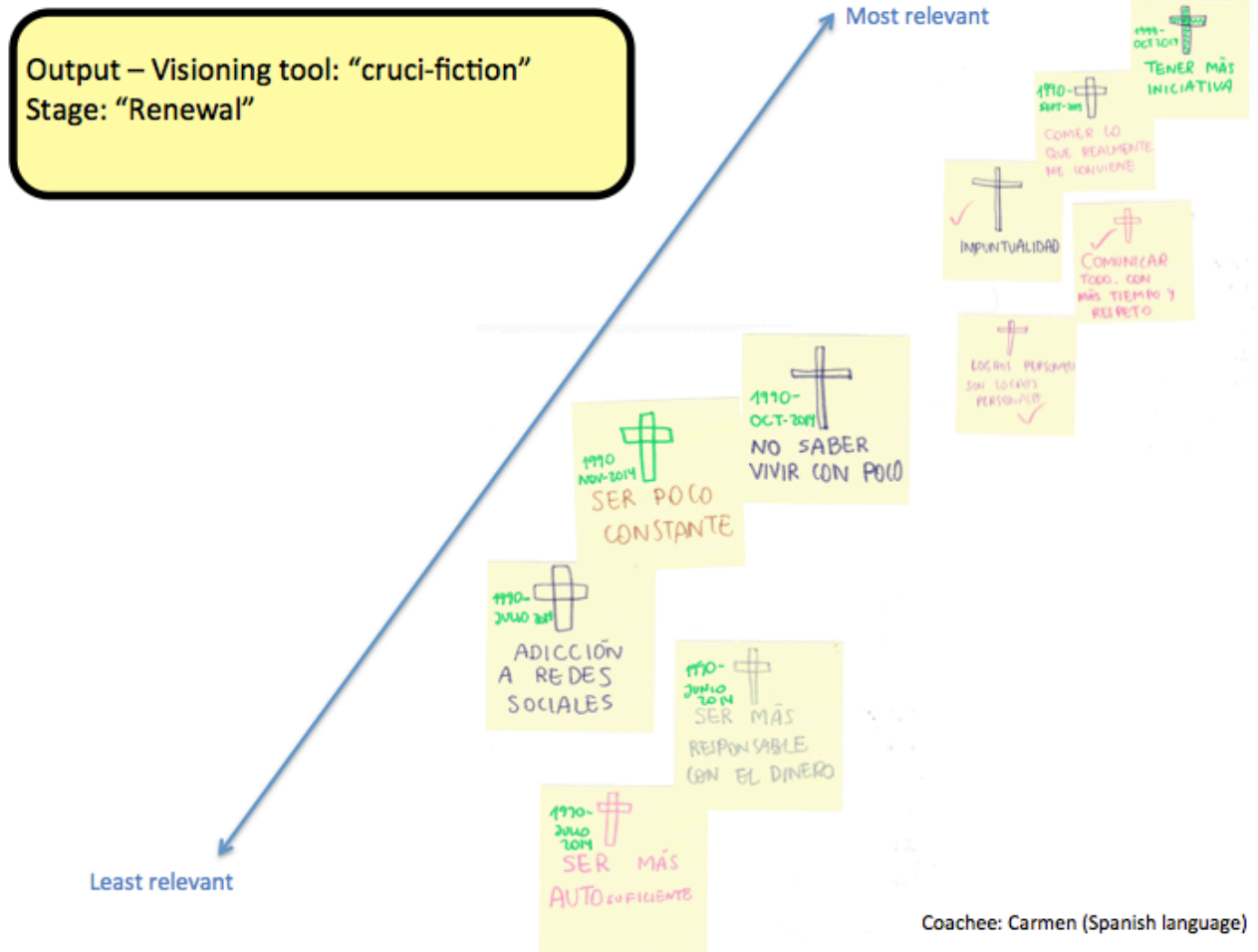
Output – Visioning tool: “personal constructi-visions” (PCV)  
Stage: “Deconstruction”



Note: A qualitative PCV interview to my coachee, Jurandi, in which using this tool, we explored visions of other persons of his choice, and in the process, I elicited some of Jurandi’s key vision parameters, which are scaled above.

Jurandi selected to contrast and compare the following visions of his “universe”: Nelson Mandela, Indiana Jones, Cristiano Ronaldo (soccer player), Xuxa (Brazilian TV child singer and entertainer), Barack Obama (US President), Jurandi’s father, Jurandi’s boss, Jurandi’s grandmother, Jurandi’s favorite fictional comic by Marvel Comics: “Cyclops” from the X-men, and two of his personal Brazilian friends: Christiane and Ailton.

Appendix C – Illustrative output of visioning tool trials (cont.)







**Appendix D – Potential themes for additional visioning tools.** A few visual hints about other ideas that I intend to translate into additional visioning tools and trial them the near future (it is my own “extend the learning”).



**Appendix E – My concept of creativity** (developed in May 2013 in my resident attendance to the Foundations of Creative Teaching and Learning course in Buffalo State College, instructed by Cynthia Burnett)

