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### Writing the Book Proposal for The Innovators: How Creative Mavericks Solve Tough Business Problems

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**Writing the Book Proposal for *The Innovators: How Creative Mavericks Solve Tough Business Problems***

by

Marsha M. Huber

An Abstract of a Project  
in  
Creative Studies

Submitted in Partial Fulfillment  
of the Requirements  
for the Degree of

Master of Science

May 2021

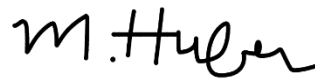
Buffalo State  
State University of New York  
Department of Creative Studies

**ABSTRACT**

Writing the Book Proposal for *The Innovators: How Creative Mavericks Solve Tough Business Problems*

This project presents the process I used to write the book proposal for *The Innovators: How Creative Mavericks Solve Tough Business Problems*. Acquisitions editor, Edward Stone, invited me to write a book on organizational creativity. Although a few older books are on the market, my book presents a comprehensive view of creativity with two parts. Part 1 covers the creative process, and Part 2 teaches the creative methods. I used mind maps to organize each chapter of the book proposal. The final outcome of the Master's project is the table of contents that I submitted to Edward Stone and the book proposal we are submitting to Business Expert Press in May 2020.

*Keywords: creativity, design thinking, futurist, creative problem-solving*



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Your Signature  
5/18/2021

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Date

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August 2005 (semester and year of project completion)

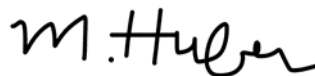
Dates of Approval:

05/08/2021



Name of Project Adviser  
Academic Title

05/08/2021



Name of Student  
Student

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## Acknowledgments

Thank you to my professors and mentors at Buffalo State College, who guided me along the path of creativity. Thanks to my cohort, the WMBATs, who started this journey with me. I send a warm thank you to my friends at Youngstown State University's Small Business Development Center, Pat and Joey, who allowed me to practice on them and cheered for me during this endeavor. I thank Dean Betty Jo Licata for supporting my sabbaticals so I could pursue my dreams. I thank my writing team – Chenchen, Paulina, and Elena – who have worked on papers with me and allowed my creativity to come forth. I'm also thankful to the AICPA editor, Sabine Volmer, and the *Journal of Accountancy* for allowing me to write articles about creativity and brainstorming and to those who allowed me to interview them for the articles. I want to thank my church family in Columbus, OH, including Chris, the Shavers, Jerry and Connie, and Brother Knipstine, for keeping me in their prayers. I'm grateful to my church family in Kansas City, MO, including the "Bobs" for speaking into my future. Finally, I'm grateful for my Japanese family – Uncle Peter, Aunt Gerri, Uncle Danny, Cousins Kentaro, and Hatsumi – and my sister, Rebecca, for being there for me. I am thankful to my close friend, David, for supporting me emotionally and chauffeuring me around. I thank my editor, Edward Stone, for recruiting me for this book project! I dedicate this proposal to my mom, Toshiko Grace Huber, who prayed for me daily to walk in the will of God, and to my Japanese grandma and grandpa, who immigrated to the United States and found Jesus Christ and led our family in that way. I will forever be grateful to Jesus Christ, my Lord and Savior and friend, who helped me find my way to creativity via chance encounters with Srikant Datar, Dean at Harvard Business School, and Bob Ekert, CEO of New & Improved, who led me to Buffalo State. It's been a blessed and fun ride!

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## **SECTION ONE: BACKGROUND TO THE PROJECT**

### **Writing the Outline for a Book Proposal**

My Master's project goal is to write an outline for a Table of Contents for a book proposal. An acquisitions editor for Business Expert Press (BEP), Edward Stone, asked me to submit a book proposal on the topic of creativity in business. I am calling the book *The Innovators: How Creative Mavericks Solve Tough Business Problems*. Edward Stone asked me to write an outline for the Table of Contents (TOC) before working on the rest of the book proposal. The outline is to be detailed to the secondary and tertiary levels.

### **Background**

I am a Certified Public Accountant (CPA) and an accounting professor at Youngstown State University. I'm known for my accounting education innovations, winning numerous awards, including the 2018 Cook Prize, the top recognition for superior teaching in the country, awarded by the American Accounting Association.

I consider myself an "eclectic educator," blending my knowledge from learning in classes and conducting research simultaneously. This blending of ingredients brings me great enjoyment and fun. I strive for lifelong learning, as evidenced by my many degrees, including an undergraduate degree in Political Science (1981), an MBA with a major in Accountancy (1983), and a Ph.D. in Hospitality Management (2003). Later in life, I received a Master in Applied Positive Psychology from the University of Pennsylvania (2011) and a Master in Liberal Studies in Extension Studies in Journalism from Harvard University (2021). Of course, I am working on the Master of Science in Creativity and Change Leadership at Buffalo State College (2021).

Like many people, I post articles I have written on LinkedIn. In 2016, Edward Stone read one of my articles and asked me to write a book for BEP. He noticed I was an accounting professor. Serendipitously, I recognized his name because he had edited an article I wrote for *Strategic Finance* magazine in 2014, which received a silver medal from the Institute of Management Accountants. That seemed to excite him even more, and we spoke on the phone about my interests. We decided that I would write on organizational creativity. However, I didn't have time to work on it then, and I told him, "Maybe next year."

While working on my M.S. at Buffalo State, I worked on my ALM in journalism at Harvard. I made creativity the focal point for many of my articles for my Harvard classes. Last year, I also served as a journalism intern at the *Journal of Accountancy (J of A)* and wrote on creativity. One might say I immersed myself in the creativity "pool," studying creativity from a scholarly angle while taking classes at Buffalo State, then unraveling those concepts for practitioners as I wrote articles for my Harvard classes and the *J of A*.

When I interviewed experts in creativity and innovators for my articles, I noticed that some of them innately understood the creative process, although not trained in it. As a result, I wanted my Harvard journalism capstone to center on people that I considered to be "disruptive innovators" or "creative mavericks," those who brought lasting change to their fields. When I submitted my proposal for my journalism capstone in the summer of 2019, the capstone director told me that my proposal was too narrow. I had to demonstrate competency in different writing styles, not just

featuring creative disruptors. She also noted it was too early in my program to do the capstone, and I had to wait.

The following year, I took classes at Buffalo State, growing as a scholar, and at Harvard, growing as a journalist. After a year, I revised my journalism capstone proposal to focus on articles that could be published in the *J of A*. I finished my Harvard capstone in December 2020. At that point, I decided to write the book for BEP, and my Master's project could help me accomplish that.

### **Creativity Concepts**

I constructed the Table of Contents (TOC) for the Edward Stone, the acquisitions editor, which has been redacted from this publication so to protect my intellectual property. The remainder of the book proposal, however, is presented in Appendix A. The first goal for the Master's project was to complete the TOC to the second and tertiary levels. This means a simple outline is not acceptable, but I must add two additional levels of detail to the outline with subtopics and sources for each subtopic.

The book will be divided into two parts: Part 1, Understanding the Creative Process, and Part 2, Learning Core Creativity Skills. Section 4 presents the mind maps for each chapter, representing my thought processes to organize the book. The first six chapters of the book are in Part 1, including many of the concepts we learned in the M.S. program. I define creativity, discuss it as a 21<sup>st</sup>-century skill, and introduce readers to creative preferences and methodologies. In Part 2, I teach readers the steps of the creative problem-solving (CPS) process, design thinking, and Foresight, a methodology used by futurists. I will also include vignettes from "real" creative mavericks that I

interviewed in the past (or will in the future) to give readers insight into how creativity is practiced in the real world.

### **Personal Goals**

My “big” goal for the Master’s project is to develop my expertise in creativity and to establish my name in the field. I plan to retire from Youngstown State University in five years, but not from life. I feel my education and journey in journalism have allowed me to develop a unique expertise in creativity, marrying scholarship with the practical. For example, I researched creativity and well-being during COVID-19 in May 2020. I wrote and submitted an article for professionals and am now writing the academic article from the data gathered.

After I finish writing papers related to creativity and the book, I hope to “land” a Visiting Professor position at a top-tier university such as Harvard Business School, with hopes of writing an article for the *Harvard Business Review*. I also have a second “big” goal in mind, and that is to write a book for professors to help them discover their uniqueness so they can flourish in academia as I have.

### **Rationale for Selection**

Sometimes a door opens, and a person needs to walk through it. I have dreamt of writing a book since 2000, but I wanted to write a book worth reading. I have taken the time to “beef up” my knowledge base, investing over \$100,000 to learn from the best professors in the country, earning degrees that aligned with my passions.

The topic of disruptive innovators caught my attention because I heard speakers share their journeys of success, telling similar stories. Many seem like “drivers,” emanating some sort of adult ADHD aura with non-conforming personalities, often

captivated by the future, drawn to it as a person hypnotized. Others may appear calmer, but once you talk with them, their minds are flooded with ideas, linking unrelated thoughts together, solving problems, creating something new. These people can have so many ideas at one time; it would be nearly impossible to record them all. At the same time, they achieve success, attracting “intellectual” groupies who hang on their every thought (e.g., Steven Jobs, Elon Musk). I’ve been one of those admirers too, and journalism has allowed me to get closer to some of these mavericks via interviews.

Today, “out-of-the-box” thinking is needed more than ever. Sometimes, those with creative thoughts, however, experience rejection or are ostracized. Writing this book will allow me to put my observations on paper for others to glean. As mavericks shared their stories with me, I felt encouraged because they experienced similar challenges that I have as a creative person. I hope this book can help “mavericks-in-training” uncover their callings so that they can bring change and excel in their fields too.

## SECTION TWO: PERTINENT LITERATURE

### Literature to Support the Table of Contents

My Master's project will use three literature sources: professional articles, scholarly articles, and interviews. The professional articles are from practitioner magazines. The literature sources are from credible sources such as *Harvard Business Review*, *Forbes*, and business consulting firms such as McKinsey. Edward Stone gave me an example of what he expects for the book proposal, as seen below:

#### Professional Sources

##### Chapter 1

<https://hbr.org/2020/06/are-our-management-theories-outdated>  
(Harvard Business Review)

<https://www.mckinsey.com/featured-insights/leadership/from-thinking-about-the-next-normal-to-making-it-work-what-to-stop-start-and-accelerate> (McKinsey)

<https://www.forbes.com/sites/mikemyatt/2013/07/28/30-outdated-leadership-practices-holding-your-company-back/?sh=613f22a44565> (Forbes)

<https://thefinancialbrand.com/91748/innovation-influencer-fintech-disruption-financial-marketing/> (How to Avoid Becoming Outdated in New Decade)

<https://www.inc.com/martin-zwilling/7-former-best-practices-that-dont-work-for-business-today.html> (Inc. magazine)

<https://www.fastcompany.com/3060675/how-to-keep-your-business-instincts-relevant-as-data-science-evolves> (Fast Company)

<https://www.kiplinger.com/slideshow/business/t057-s001-things-that-will-disappear-soon-pandemic-edition/index.html> (Kiplinger)

<https://hbswk.hbs.edu/item/how-managers-can-stifle-creativity>

<https://www.fastcompany.com/3061932/4-ways-your-office-is-crushing-your-creativity>

<https://medium.com/eric-abel/5-ways-organizations-stifle-creativity-f928943b54c1>

<https://www.vividresources.com/13-ways-companies-kill-creativity/>

<https://lifedev.net/2018/01/04/roadblocks-stifle-creative-employees/>

<https://hbr.org/2019/10/5-things-leaders-do-that-stifle-innovation>

<https://hbr.org/1998/09/how-to-kill-creativity>

<https://www.creativityatwork.com/2012/03/23/can-creativity-be-taught/>

<https://eab.com/insights/daily-briefing/academic-affairs/can-creativity-be-taught-7-creative-professionals-weigh-in/>

<https://www.psychologytoday.com/us/blog/creativity-the-art-and-science/202006/creativity-can-be-taught>

<https://bigthink.com/personal-growth/can-creativity-be-taught>

<https://www.nbpts.org/can-creativity-taught/>

<https://theconversation.com/why-it-is-almost-impossible-to-teach-creativity-105659>

<https://hrdailyadvisor.blr.com/2019/04/12/can-creativity-be-taught/>

Following Edward Stone's example, I added sources to my outline. A classmate suggested that I mind map the chapters, which I did. The mapping process helped me organize my thoughts, allowing me to move topics under the proper subheadings. Although the outline for the book proposal was the primary outcome for the Master's project (which is shown in Appendix A), the mind maps included in Section 4 helped me organize each chapter, the topics, subtopics, and subheadings. The book will be completed in 2022.

### **Scholarly Sources**

I have a second source of literature, and that includes academic literature. I have written on creativity and business for many of the courses I took in the M.S. program. Following are three of the literature reviews I wrote for classes that are applicable for



the Master's project, but as I wrote the book proposal, only some of the articles were relevant for the book.

### **Dr. Teresa Amabile**

I studied the academic works of Dr. Teresa Amabile in the course "Current Issues in Creative Studies" at Buffalo State. Here is a listing of her business-related articles about creativity:

Amabile, T.M. (1998). How to kill creativity. *Harvard Business Review*, September-October 1998, 76-87.

Amabile, T.M., Barsade, S.G., Mueller, J.S.& Staw, B.M (2005). Affect and Creativity at Work. *Administrative Science Quarterly*, 50(3), 367-403.

Amabile, T. M. (1996, January). "Creativity and Innovation in Organizations." *Harvard Business School Background Note*, 396-239.

Amabile, T.M & Conti, R. (1999). Changes in the work environment for creativity during downsizing. *Academy of Management Journal*, 42, 630-640.

Amabile, T. M., and Hall, D. T. (2019). "The Undervalued Power of Self-relevant Research: The Case of Researching Retirement While Retiring." *Academy of Management Perspectives*, published online, April 30, 2019.

Amabile, T. M. (in press). "Creativity, Artificial Intelligence, and a World of Surprises." *Academy of Management Discoveries* (forthcoming).

Amabile, T. M. (2019). "Educating Leaders Who Make a Difference in the World." *Perspectives on Psychological Science*, 14(1), 7–11.

Fisher, C.M., Pillemer, J., & Amabile, T.M. (2018). Deep help in complex project work: Guiding and path-clearing across difficult terrain. *Academy of Management Journal*, 61(4), 1524-1553.

Brodsky, A. & Amabile, T.M. (2018). The downside of downtime: The prevalence and work pacing consequences of idle time at work. *Journal of Applied Psychology*, 103(5), 496-512.

## The Creativity Culture Shift

I studied creativity and education in several classes at Buffalo State, including CRS 625 (Current Issues in Creative Studies), 530 (Creative Teaching and Learning), and 560 (Foundations of Creative Learning). Here is a listing of education-related articles and CPS:

Anees, S. (2017). Analysis of assessment levels of students' learning to cognitive domain of Bloom's taxonomy. Retrieved from <https://files.eric.ed.gov/fulltext/ED586762.pdf>

Christensen, C. M. (2008). *Disrupting class: How Disruptive innovation will change the way the world learns*. New York City, NY: McGraw Hill.

Eisenberger, N. I., Lieberman, M. D., & Williams, K. D. (2003, October 10). Does rejection hurt? An fMRI study of social exclusion. *Science*, *302*, 290-292. <http://dx.doi.org/https://doi.org/10.1126/science.1089134>

Goodman, M. J., Sands, A. M., & Coley, R. J. (2015). America skills challenge: Millennials and the future. Retrieved from <https://www.ets.org/s/research/30079/asc-millennials-and-the-future.pdf>

Hafife, B., Ebru, C. E., Mehmet, K. A., & Volkan, Y. O. (2019, Nov. 1). A comparative examination of science achievements in life studies core curriculum of 2009, 2015, and 2018 according to the revised Bloom's taxonomy: The case of Turkey. *Acta Didactica Napocensia*, *12*(1), 17-32.

Kegan, R., & Lahey, L. L. (2001). The real reason people won't change. *Harvard Business Review*, 77-84. Retrieved from <http://ceewl.ca/12599-PDF-ENG.PDF#page=78>

Kim, K. H. (2011). The creativity crisis: The decrease in creative thinking scores on the Torrance tests of creative thinking. *Creativity Research Journal*, *23*, 285-295.

Kim, K. H. (2017, April 17). The creativity crisis: It's getting worse. *Video to value*. Retrieved from [https://www.perrlacomplete.com/Papers/Edit/RLaV1\\_e5HWc-4EEPf8kjEQ==](https://www.perrlacomplete.com/Papers/Edit/RLaV1_e5HWc-4EEPf8kjEQ==)

Kozikoglu, I. (2018, June). The examination of alignment between national assessment and English curriculum objectives using revised Bloom's taxonomy. *Education Research Quarterly*, *41*(4), 50-77.

Krathwohl, D. R. (2002, Autumn). A revision of Bloom's taxonomy. *Theory into Practice*,

41(4), 211-217. [http://dx.doi.org/10.1207/s15430421tip4104\\_2](http://dx.doi.org/10.1207/s15430421tip4104_2)

Lahey, L. (2017, May 22). Seeing and overcoming the immunity to change, The Leadership Circle, Retrieved from: [https://www.youtube.com/watch?v\\_6reQY1MIBA8](https://www.youtube.com/watch?v_6reQY1MIBA8)

Perkins, D. N. (2014). *Future wise: Educating our children for a changing world*. New York City, NY: Jossey Bass.

Robinson, S. (2007). Ted Talk: Do schools kill creativity? Retrieved from <https://www.bing.com/videos/search?q=sir+ken+robinson+ted+talk&view=detail&mid=A4881F0A6DF6DD296BBDA4881F0A6DF6DD296BBDA&FORM=VIRE>

Schaefer, T. E., & Stevens, J. S. (2016). Using rubrics to assess accounting learning foal achievement. *Issues in Accounting Education*, 31(1), 17-28.

Taylor, F. W. (1911). *The principles of scientific management*. New York City, NY: Harper & Brothers.

World Economic Forum (2016). The future of jobs employment, skills, and workforce strategy for the fourth industrial revolution. Retrieved from

[http://www3.weforum.org/docs/WEF\\_Future\\_of\\_Jobs.pdf](http://www3.weforum.org/docs/WEF_Future_of_Jobs.pdf)

### **Dr. Michael Kirton**

I studied Dr. Michael Kirton's professional work in CRS 620 (Creativity Assessment) at Buffalo State. Thus, the Kirton articles helped write about assessment for the TOC. These articles helped me outline the chapter on the types of innovators, whether adaptors or innovators.

Bagozzi, R. P., & Foxall, G. R. (1995). Construct validity and generalizability of the Kirton Adaptation-Innovation Inventory. *European Journal of Personality*, 9(3), 185-206. <https://doi.org/10.1002/per.2410090303>

Culpepper, M. K. (2011). What are the chances the definition you're looking for is actually in this glossary?" [https://buffalostate.open.suny.edu/webapps/blackboard/execute/content/file?cmd=view&content\\_id=\\_1200463\\_1&course\\_id=\\_51807\\_1](https://buffalostate.open.suny.edu/webapps/blackboard/execute/content/file?cmd=view&content_id=_1200463_1&course_id=_51807_1)

Fleenor, J. W., & Taylor, S. (1994). Construct validity of three self-report measures of creativity. *Educational and Psychological Measurement*, 54(2), 464-470. <https://doi.org/10.1177/0013164494054002021>

- Foxall, G. R., & Hackett, P. M. (1992). The factor structure and construct validity of the Kirton adaption-innovation inventory. *Personality and Individual Differences, 13*(9), 967-175.
- Gordon, R., Foxall, P., & Hackett, M. W. (1992). The factor structure and construct validity of the Kirton Adaption-Innovation Inventory. *Personality and Individual Differences, 13*(9), 967-975. [https://doi.org/10.1016/0191-8869\(92\)90130-H](https://doi.org/10.1016/0191-8869(92)90130-H)
- Holland, P. A., Bowskill, I., & Bailey, A. (1991). Adaptors and innovators: Selection versus induction." *Psychological Reports, 68*, 1283-1290.
- Kaicentre (2018). <https://kaicentre.com/the-uses-of-kai/?v=7516fd43adaa>
- Keller, R. T., & Holland, W. E. (1978). A Cross-Validation Study of the Kirton Adaption-Innovative Inventory in three research and development organizations. *Applied Psychological Measurement, 2*(4), 563-570. <https://doi.org/10.1177/014662167800200411>
- Kirton, M. (1976). Adaptor and innovators: A description and measure. *Journal of Applied Psychology, 61*(5), 622-629. <https://doi.org/Retrieved from>
- Kirton, M. (1999). *Kirton Adaption-Innovation inventory (KAI) manual* (3 ed.). U.K.: KAI Distribution Centre.
- Kirton, M. J., & De Ciantis, S. M. (1986). Cognitive style and personality: The Kirton Adaption-Innovation and Cattell's sixteen personality factor inventories. *Personality and Individual Differences, 7*(2), 141-146. [https://doi.org/10.1016/0191-8869\(86\)90048-6](https://doi.org/10.1016/0191-8869(86)90048-6)
- Payne, R. L. (1987). "Individual differences and performance among R & D personnel: Implications for management development," *R & D Management, 17*(3), 153.
- Mudd, S. (1996). Kirton's A-I theory: Evidence bearing on style/level and factor composition issues. *British Journal of Psychology, 27*(4), 241-254. <https://doi.org/10.1111/j.2044-8925.1996.tb02588>
- Shiomi, K., & Loo, R. (1999). Cross-cultural response styles on the Kirton Adaption-Innovation Inventory. *Social Behavior and Personality: An International Journal, 27*(4), 413-419. <https://doi.org/10.2224/sbp.1999.27.4.413>

### **Conclusion**

I used both professional and scholarly sources to construct the Table of Contents. Since the editor wanted the outline built out to the second and third levels, I had to do more work on the TOC than I initially anticipated. The mind maps in Section 4 helped me organize my thoughts for the chapter outlines for the book.

### SECTION THREE: PROCESS PLAN

The project's primary deliverable is the book proposal with the Table of Contents (TOC) developed to the secondary and third levels for Business Expert Press (BEP) (presented in Appendix A). The book proposal requirements are presented in Appendix B. Constructing the TOC took the entire semester, including its submission to Edward Stone, who has since approved it, allowing me to finish the book proposal with his help.

#### Plan to Achieve

To accomplish the goal of writing a book proposal, I committed time each week to work on it. The timeline is presented in Table 1 with significant milestones and deliverables. A more detailed timeline called a "Tracking Sheet" is included in Table 2. An explanation of the goals of the Master's project and their measurable deliverables is also presented in this section.

#### Project Timeline

My project timeline shows my projected activities, hours for completion, and projected deadlines for this semester and beyond. The table shows what I need to do to finish the book at its projected due date of August 30, 2022.

<b>Table 1</b> <i>Project Timeline and Action Plan</i>			
Activity	Deadline	Hours to Complete	Support Needed
Understanding of Concept Paper		5	
Draft of Concept Paper	Feb. 8, 2021	30-40	
Concept Paper Due	Feb. 15, 2021	10	Dr. Susan Keller-Mathers
Project Direction Due	Feb. 22, 2021	5	
Draft of Sections 1-3 Due	March 15, 2021	10-20	
Sections 1-3 Due	March 22, 2020	5	Dr. Susan Keller-Mathers

Draft Sections 4-6	April 12, 2021	80-100	
Sections 4-6 Due	April 19, 2020	5	Dr. Susan Keller-Mathers and Kim Adams
Draft of Entire Document Due	April 26, 2020	10	
Document Due	May 3, 2021		Dr. Susan Keller-Mathers
Submit to Digital Commons	May 9, 2021	5	
Presentation to Class	May 10, 2021	5	
<b>Beyond the class</b>			
Take Foresight at Univ. of Houston	Spring 2021	60	
Complete additional interviews	Summer 2021	40	
Take Adv. Cognitive Tools	Summer 2021	30	
Take Scrum training at Stanford	Summer 2021	20	
Finish the book	August 2022	800	Edward Stone

The "tracking sheet" is presented in Table 2, showing the project's different phases with completion dates on the columns with a larger copy in Appendix C. The columns are labeled with the last day of each week (e.g., Sundays in my case) with the tasks to be completed that week in the column below.

My primary outcomes are listed on the tracking sheet. The TOC will be completed by the end of the semester. I am also taking a course called Foresight at the University of Houston to learn one of the creative strategies, how to think like a futurist, to be presented in the book. After the Master's project is completed, I want to learn about a few more creative processes like Scrum – a framework used to manage product development – to perhaps discuss in the book. I will be auditing the course “Advanced Cognitive Tools” this summer at Buffalo State to learn about additional tools to supplement the book.

**Table 2**  
***Tracking sheet***

Date	Dec 27	Jan 3	Jan 10	Jan 17	Jan 24	Jan 31	Feb 7	Feb 14	Feb 21	Feb 28	
<b>PHASE 1: Concept Paper (CP)</b>											
Read syllabus	Done										
Discuss idea with Sue	Done										
Draft what I can for a 3 days	Able to finish all parts but literature review										
Literature Review for CP	Files organized					Need to work on this					
Finish entire draft of C.P.	8-Feb										
Revise CP	15-Feb										
Table of Contents Chapter					Ch. 6	Ch. 7		Ch. 8	Ch. 9	Ch. 10	
Date	Mar 3	Mar 14	Mar 21	Mar 28	Apr 4	Apr 11	Apr 18	Apr 25	Ma r4	Mar 11	
<b>PHASE 2: Sections 1 - 3</b>											
TOC (cont.)	Ch. 5	Ch. 2	Ch. 3	Ch. 4	Ch. 11						
Revise Sec. 1-3 based on input											
Work on literature review	Continue working on this										
Submit Sec. 1-3	22-Mar										
Find interviews/transcribe	Find them					Transcribed and put in appendix					
<b>PHASE 3: Sections 4 - 6</b>											
Section 4						Sec. 4					
Section 5						Sec. 5					
Section 6						Sec. 6					
Submit Sec. 4-6								Apr. 19			
Plan future interviews								Make contacts			
Draft Due								3-May			
Upload to Digital Commons								9-May			

### Evaluation Plan

Evaluation of the Master's project includes meeting the goals presented in Table 3 with measurable deliverables. The table lists the significant goals and the corresponding measure for their completion and success of the Master's project. The primary outcome is to complete the outline for the book proposal for BEP. After that is completed, then the book proposal itself can be written and presented in Appendix A. About half the content for the book has been learned from the M.S. program at Buffalo State, and the other half from outside training at Harvard and specialized programs such as Foursight and Torrance Test of Creative Thinking (TTCT). This, combined with a focus on the "Creative Mavericks," represents my creative contribution to the field of creativity.

<b>Table 3</b> <i>Key Evaluation Assessments Towards Goals</i>	
Goals	Deliverable
Complete the Table of Contents (TOC) for my editor at Business Expert Press (BEP)	Detailed TOC with detail to the 2 <sup>nd</sup> and 3 <sup>rd</sup> levels
Identify literature relevant to the book on Creative Innovation.	Section 2
Identify professional reports to reference the chapters to (e.g., Gartner Group reports)	Section 4 TOC computed to the 3 <sup>rd</sup> level
Identify "how to" resources (i.e., checklists and diagrams)	An appendix with gathering these types of exercises to be added to the appropriate chapters.

My first goal is to outline the TOC and submit it to Edward Stone, the acquisitions editor. If the TOC is completed, my goals are met, and my Master's project will be a success. If my book proposal is also completed and submitted by the end of the semester, that will be the cherry on top of the cake.



## **SECTION FOUR: OUTCOMES**

The key outcome of the Master’s project is the Table of Contents (TOC) for the book on “Creative Mavericks” that has been submitted to the acquisitions editor, Edward Stone. At the beginning of the process, I had little confidence that I could complete it. However, once I started to work on the TOC, my confidence grew. Later, I discovered Coggle as a way to mind map the ideas for the TOC, and that helped me organize my thoughts and sources. Following is a summary and mind map for each chapter. The actual TOC has been redacted to protect my intellectual property, but the rest of the book proposal is presented in Appendix A.

The book has ten chapters. Chapters 1 – 6 provide a comprehensive view of creativity, including defining creativity and disruption, exploring the creative process, investigating the creative brain and traits, and discussing the benefit of creativity training. Chapters 7 – 9 present three methodologies – creative problem-solving (CPS), design thinking, and Foresight (from the University of Houston). Chapter 10 will present guidelines to help readers figure out which methodology to use based on their type of challenge.

### **Chapter 1: Creativity – 21<sup>st</sup> Century Business Skillset**

Chapter 1 (mapped in Figure 1) is the introduction to the book. It centers on creativity as a 21<sup>st</sup> century skill set. The World Economic Forum (2020) has ranked “creativity, originality, and initiative” as the fifth most desirable skill set. This chapter defines creativity and discusses its role in business and its importance as a skill set. The chapter will also include information on how COVID-19 has affected creativity. According to McKinsey Global Institute (2021), the percentage change in demand for creativity as a skill in a post-

COVID-19 scenario is 31%. The end of Chapter 1 segues into the rest of the book, addressing the question, “Can creativity be taught?”

**Figure 1**  
**Chapter 1 mind map: Creativity – 21<sup>st</sup> century business skillset**



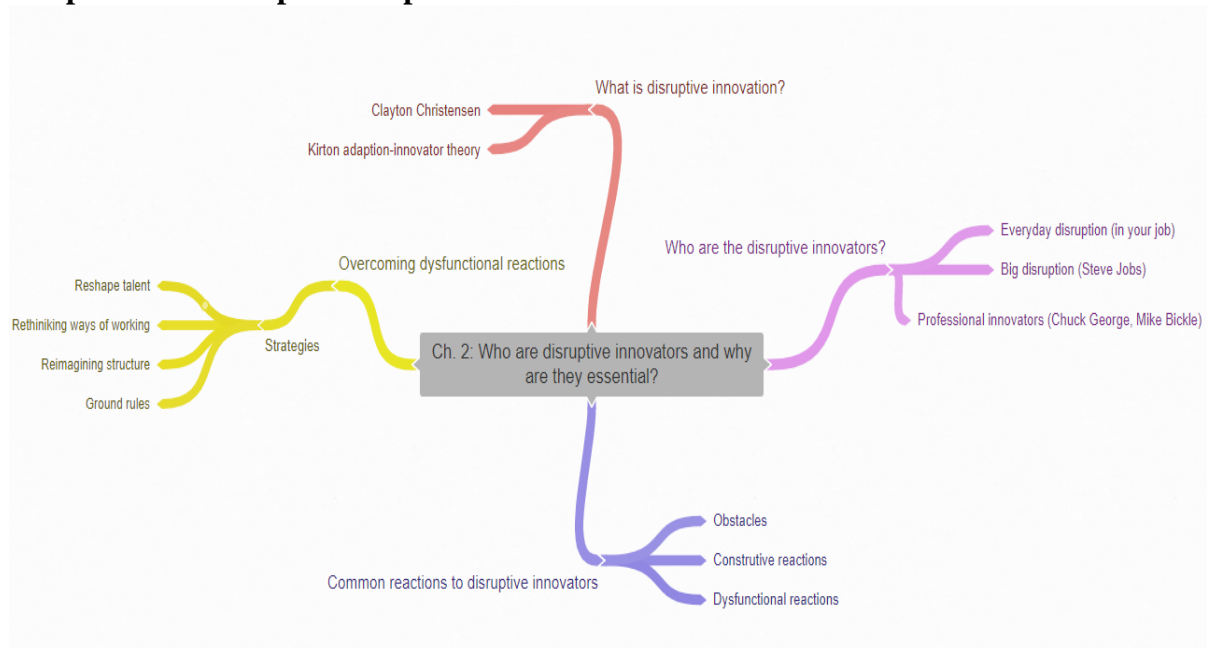
## Chapter 2 – Disruptive Innovators

Chapter 2 (mapped in Figure 2) focuses on disruption, a term commonly used now, especially with COVID-19 acting as a significant disruptor regarding the future of business, including how and where we work. CEOs report more workers will work from home because of the cost savings (e.g., lower real estate costs), and in some cases, workers are more efficient and productive (Kovar, 2020).

This chapter will define disruption. According to the Christensen Institute (2021), disruptive innovations are NOT breakthrough technologies but rather technologies that make products and services more accessible and affordable to the public. Disruptive innovation has

three components: enabling technology, an innovative model that targets low-end customers, and a coherent value network where customers are better off when the disruptive technology prospers (Christensen Institute, 2021). Thus, this chapter will look at innovation by borrowing from the three C's of creativity's framework (everyday C, Pro-C, and Big-C) but applying it to disruption. The three D's of disruption would include everyday disruption on the job, professional disruption focused in a particular field, and big disruption that changes everybody's lives (i.e., iPhones).

**Figure 2**  
**Chapter 2 mind map – Disruptive innovators**



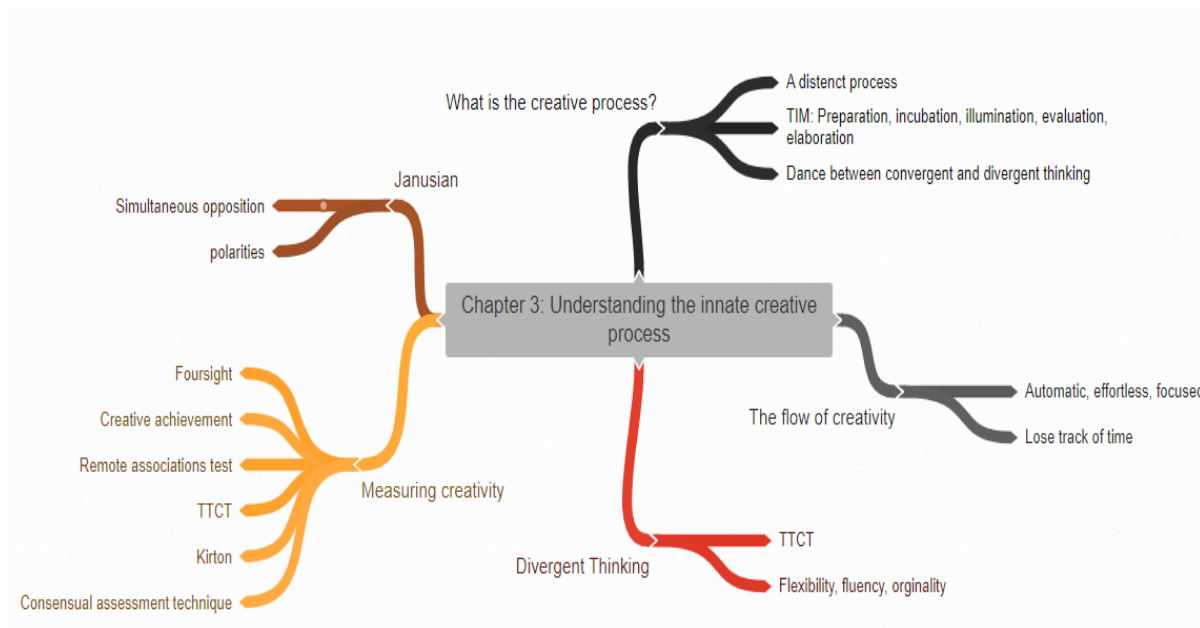
### Chapter 3 – The Creative Process

Chapter 3 (mapped in Figure 3) focuses on what I learned about creativity from the program at Buffalo State, a course I took from Shelley Carson (at Harvard), and from my degree at UPenn about positive psychology. Lessons from the course on “Creativity Assessment” served as the primary source for measuring creativity. Also, the polarities

model learned from Dr. Puccio’s class on “Change leadership,” and the Torrance Incubation Model (TIM) from Dr. Keller-Mathers’s class “Creative Teaching and Learning” are presented in this chapter.

The creative process can be described as a distinct process with five stages: preparation, incubation, illumination, evaluation, and elaboration (Wallas, 1926; Osborn, 1953).<sup>1</sup> In 1979, Torrance began developing a three-step instructional model to facilitate creative thinking processes. Stage 1 represents heightening anticipation; Stage 2 represents deepening expectations; and Stage 3 represents extending learning (Torrance, 1979). This chapter will present these classic models to readers, the concepts of divergent and convergent thinking, and flow as ways to advance creative thinking.

**Figure 3**  
**Chapter 3 mind map – The creative process**

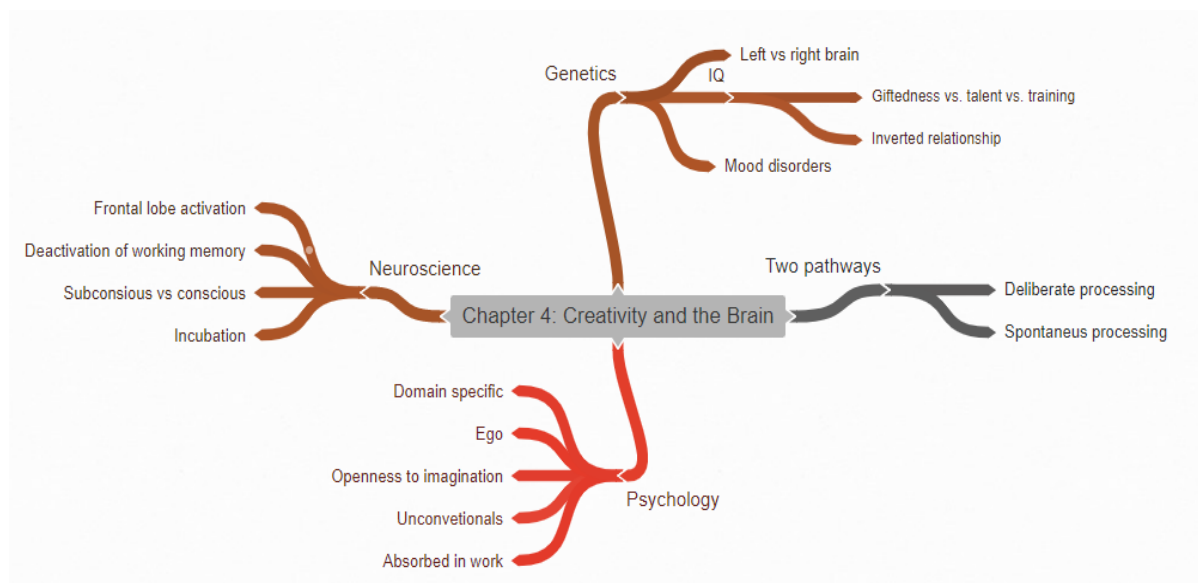


<sup>1</sup> Wallas presented a four-stage model and Osborn presented a seven-stage model.

## Chapter 4 – The Creative Brain

Chapter 4 (mapped in Figure 4) is about creativity and the brain. Once individuals understand how the brain works, then individuals can use the brain to foster creativity. Prior research has found relationships between mental illness, the left brain, IQ, psychology, and creativity. One trait that creative people tend to possess is the failure to habituate, meaning they continue to notice new things around them rather than assimilating into their environment (Martindale & Daily, 1996). IQ has an inverted relationship to creativity, with an above-average IQ being seen in “creatives,” however, too high of an IQ tends to interfere with creativity (Simonton, 1994). Additional studies related to creativity show that “creatives” display traits where they are more open to new experiences, flexible, independent, absorbed in their work, start projects but don’t finish them, with different traits

**Figure 4**  
**Chapter 4 mind map – The creative brain**

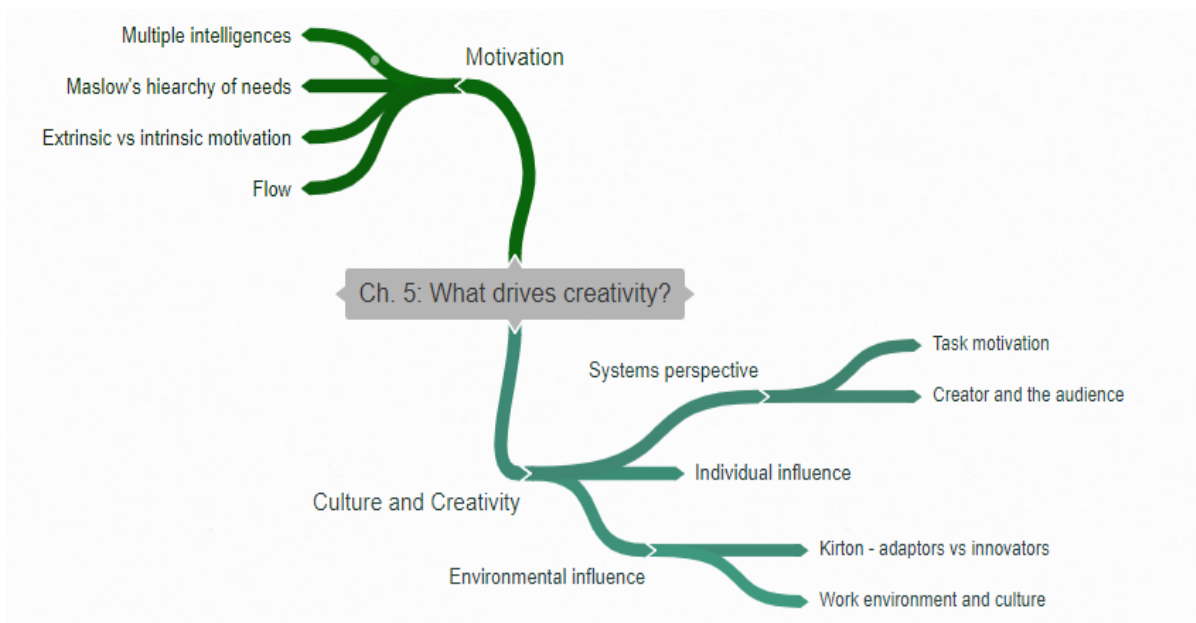


depending on their domains (Feist, 1999; Costa & McCrae, 1992). Neuroscience and creativity will also be discussed in this chapter yielding insights into how the subconscious and conscious minds work together in the creative process.

### Chapter 5 – What Drives Creativity?

Chapter 5 (mapped in Figure 5) is about the motivation for creativity. According to Maslow and Rogers, creativity is a function of a person's individuality first. Maslow considered creativity to be part of self-actualization, the top of his pyramid. Many early creatives came from affluent families (e.g., C. S. Lewis and J. R. R. Tolkien) because they received elite educations and did not have to strive for survival. Others such as Simonton (1994) have described creativity as a collaboration between the audience and the creator, such as in a play. Interestingly, Simonton states there is no creativity without recognition, but I would say, rather, that the creativity simply goes "unrecognized." At times, a person's creativity is not recognized until after one's death.

**Figure 5**  
**Chapter 5 mind map – What drives creativity?**

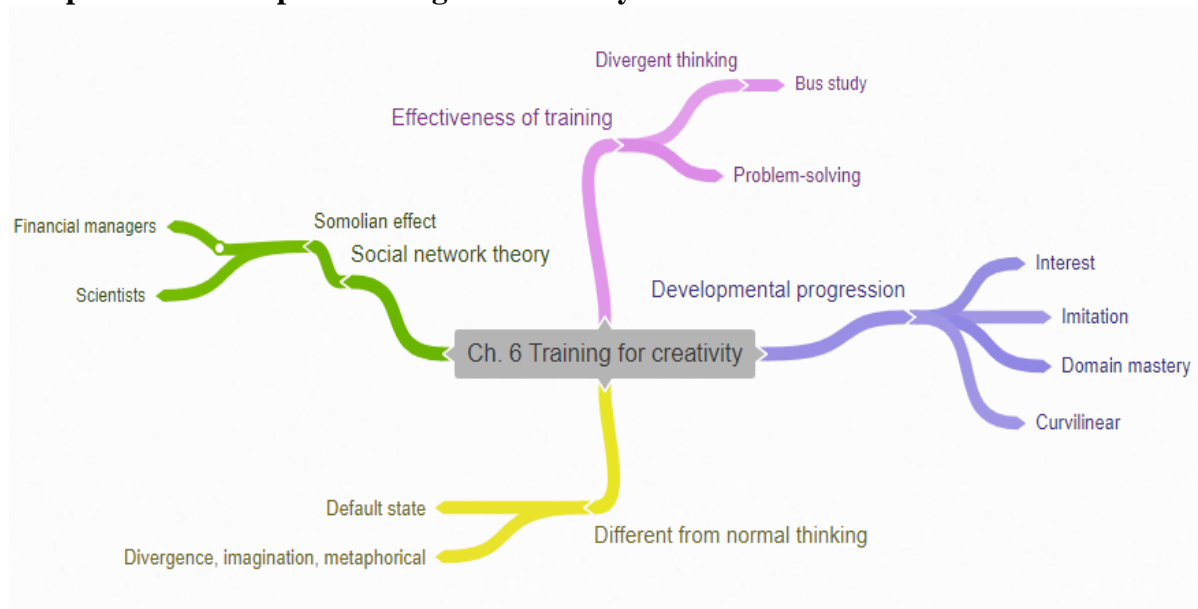


The environment or culture also plays a role in creativity. Some work environments promote creative thinking, whereas others do not. For example, Google and TikTok build time for creative thinking into the workweek. Research using the Kirton adaption-innovation scale also found that an individual's profile affected how well they performed at organizations, depending on the culture (Holland, Bowskill & Bailey, 1991).

## Chapter 6 – Training for Creativity

Chapter 6 (mapped in Figure 6) tackles whether or not creativity can be learned. Evidence shows that divergent thinking can be increased through training (Puccio et al., 2018). Additional studies have shown that if divergent thinking is key to creative thought, that is an excellent place to start a training program. But there is more to creative thinking than divergent thinking. There is a developmental progression that shows that creativity increases as domain knowledge grows. Then, there is associative thinking – the bringing of disassociated worlds together. Innovators such as Steven Jobs incorporated what he

**Figure 6**  
**Chapter 6 mind map – Training for creativity**



learned from different disciplines when making the Apple computer (e.g., fonts from a calligraphy class). The Somalian effect occurs when three different friends from different disciplines combine their knowledge to become innovative. There are several paths or a combination of paths, perhaps, that increase creativity. As I learn more about these paths, the more I can incorporate these paths into my own life, as I hope the readers can also.

### **Chapter 7 – Creative Problem Solving (CPS)**

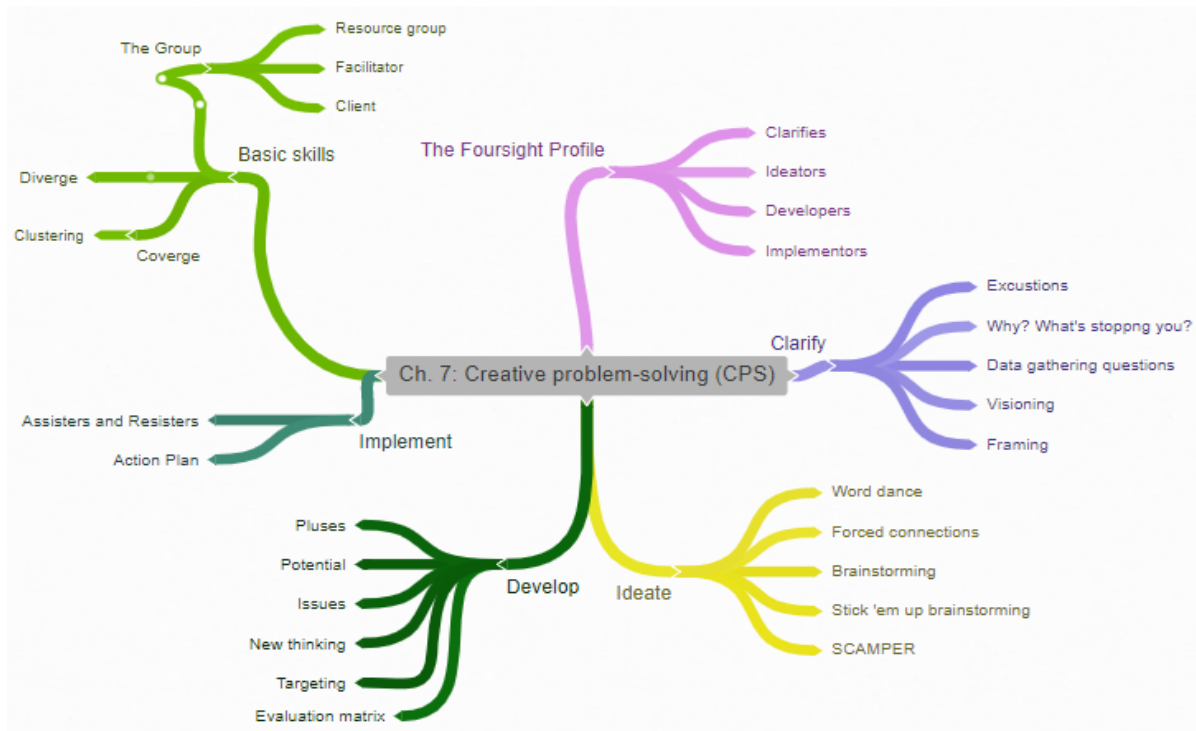
Chapter 7 (mapped in Figure 7) represents the CPS process taught extensively at Buffalo State College. We learned everything about CPS, from its origins to FourSight creative preferences to how to conduct a CPS session. In 1954 Alex Osborn, the co-founder of the advertising firm, BBDO, also known as the father of brainstorming, started the Creative Education Foundation to spark personal and professional transformation through creativity. In 1955, Sidney Parnes, Ph.D., joined Osborn and began operationalizing the CPS process. They labeled the six steps of the process as objective-finding (mess-finding), data-finding, problem-finding, idea-finding, solution-finding, and acceptance-finding (Creative Education Foundation, 2014). Later, Ruth Noller, a mathematician, joined Parnes in creating the first graduate program in creative studies at Buffalo State College. She used her mathematics background to quantify creativity as  $C = fa(KIE)$ , with (C) Creativity as a function of the interaction between the attitude (a) of the individual and Knowledge (K), Imagination (I), and Evaluation (E).

Today, with the leadership of Gerard Puccio, the CPS process has been collapsed into four steps – clarify, ideate, develop, and implement. A group of individuals – the facilitator, the client, and the resource group – work collectively using divergent and convergent thinking to advance each stage (Puccio, 1999). The process begins with clarifying the issue,



which includes both data gathering and visioning activities. Once the issue is clarified and framed with a challenge statement such as “How might we ...?” then the process can move forward to ideation. At this time, the group will come up with ideas to address the challenge. After coming up with ideas using several tools, the client will cluster similar ideas into groups that appear to be the most promising and innovative, labeling the clusters. From that point, clients are asked which cluster they would like to develop, taking the group to the third stage of the process. The develop stage is to help the client deal with potential challenges they might face with their proposed solution. Several questions are asked with the group generating ideas on how the client might overcome obstacles. The last stage of the process is implement. The client will come up with an action plan outlining what they plan to do and when and name the individuals responsible for the parts of the project, those who can assist, and an overseer to improve the accountability of the process.

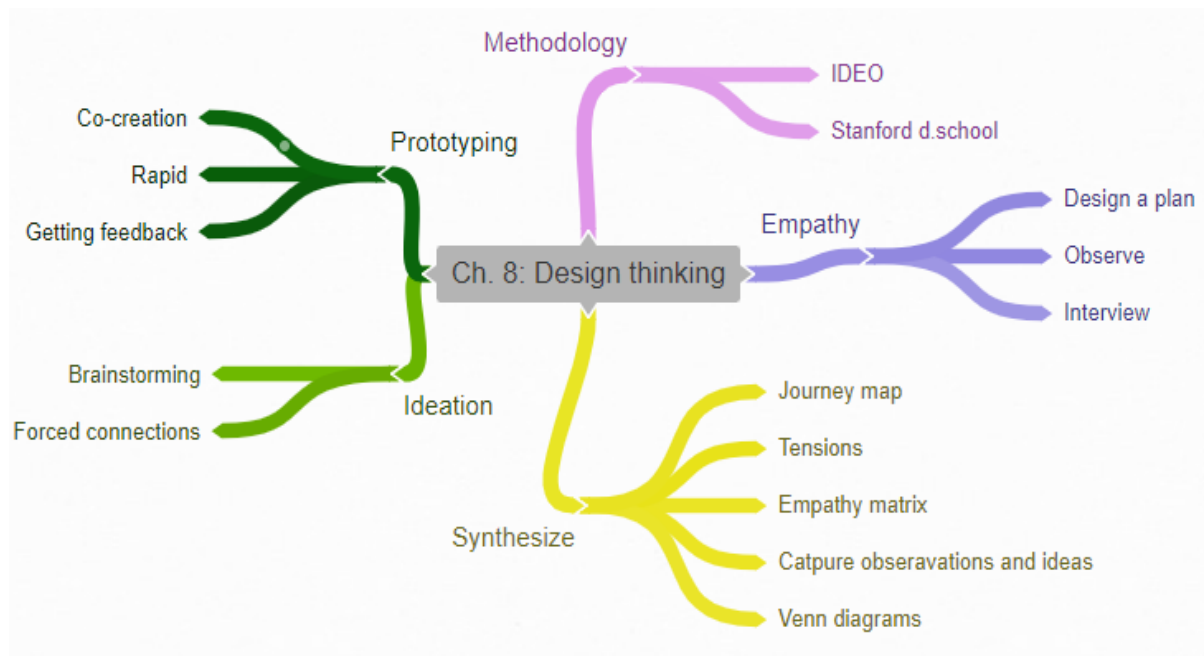
**Figure 7**  
**Chapter 7 mind map – Creative Problem Solving (CPS)**



## Chapter 8 – Design Thinking

Chapter 8 (mapped in Figure 8) is about design thinking. Design thinking is a creative methodology best conducted with a team to solve an identified problem. It works best on product development but can also be used in the service industry. Even “Big Four” accounting firms have embraced design thinking as a practical methodology in addressing challenges. The process draws from several fields, popularized by the company IDEO, formed in 1991. David Kelley, one of IDEO's founders, later took the methodology and founded the d.school at Stanford in 2005. As a result, the d.school has emerged as one of the thought leaders in human-centered design. Additional design thinking firms have popped up globally, such as Frog Design, MAYA Design (acquired by Boston Consulting Group in 2017), and an organization focused on teaching design thinking, Luma Institute.

**Figure 8**  
**Chapter 8 mind map – Design thinking**



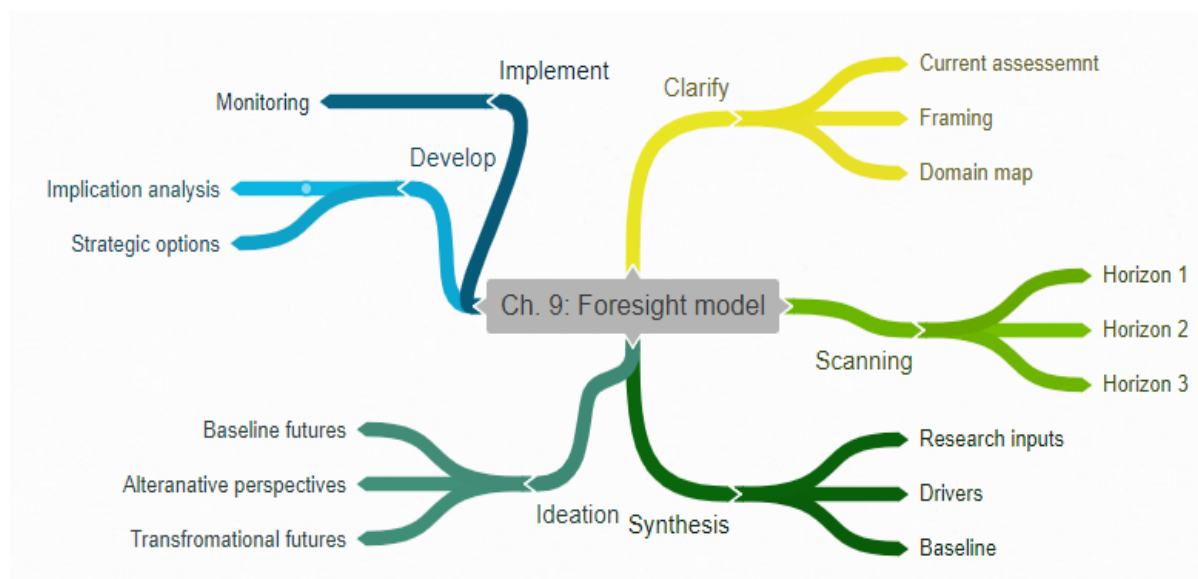
In design thinking, several teams can work on one project simultaneously, yielding better results than an individual working alone. Design thinking begins with empathy rather than clarify in the CPS process, but the end is similar, clarifying the problem. Rather than interviewing the client like in CPS, the team will conduct ethnographic research. This means experiencing what the customer is experiencing, looking for pain points, interviewing potential customers, analyzing what customers are saying, and figuring out what they are thinking, feeling, and doing. The process then moves forward to framing the challenge with the “How might we ...” questions. From this point, the group uses tools to synthesize the data collected to build a prototype to test with customers. This is called “rapid” prototyping. A prototype is made with low-cost materials such as cardboard, tape, and pipe cleaners and presented to customers for input. The team can then refine the product or service they are developing to best-fit customers.

### **Chapter 9 – Foresight (Futurist)**

The Foresight model (mapped in Figure 9), developed at the University of Houston, teaches a person how to think like a futurist (Hines & Bishop, 2013). Foresight is the newest methodology I have learned. It strikes me as having a clarifier/developer emphasis. Much time is spent on collecting data and scanning the environment for trends. The first step in Foresight is selecting a key issue and placing it in a domain, geographic region, and setting the time horizon. Within any domain are categories. For example, if a domain is Universal Basic Income, the categories might be Workforce, Technology, and Politics, to name a few. Then (similar to CPS’s clarify process), the futurist would list the current conditions (5-6 topics in the domain), stakeholders (5-6 external groups), and recent history (2-3 important events). The next major step in the process includes scanning and finding articles to uncover

trends. Each member might scan for ten articles which is a diverge. Each article is labeled for its domain and horizon and placed in a database. H1 is the “now” horizon and maybe covers the next few years, H2 adds a few more years (maybe 5-10), and H3 would be long-term (maybe 20 years). The longer the horizon, the more difficult it is to visualize the future accurately. After scanning, comes synthesis (a converge) where the team identifies 1-2 key trends in each category, 3-6 emerging issues, and 2-3 plans pertaining to stakeholders, and 1-2 publicly available forecasts. From this, the group names six key drivers of change with a brief description and inputs to that driver. Those drivers represent a baseline. The baseline scenario will occur if all trends, issues, plans, and projections (TIPP) turn out as expected and nothing unexpected occurs. However, this is not a forecast. To forecast, additional work needs to be done. How might drivers impact transformation? And now the team visualizes (ideates) alternative futures: a world that is different than planned. Being aware of what is “plausible” versus “preferred” enables individuals to plan better (a type of develop in CPS). Monitoring allows organizations, for example, to adjust to the future.

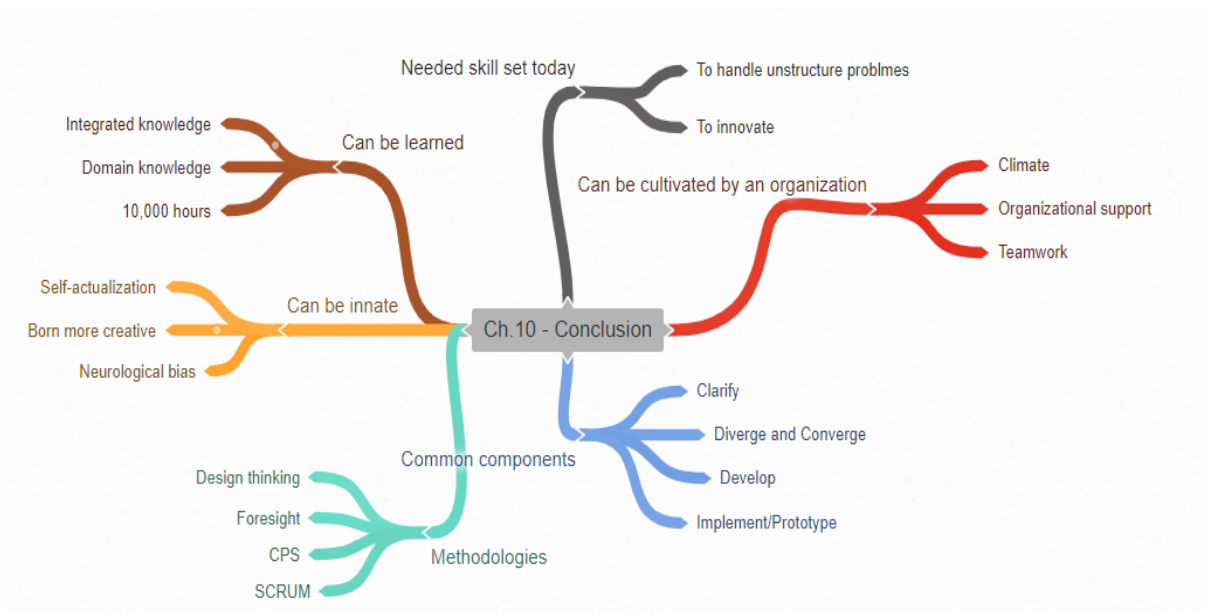
**Figure 9**  
**Chapter 9 mind map – Foresight**



### Chapter 10 - Conclusion

The conclusion (mapped in Figure 10) will summarize the main ideas in the book chapters. Although creativity can be learned and cultivated by organizations, it takes time to build an organizational culture to support creativity and train people to lead the process. I can envision many companies synthesizing the presented methodologies to serve their needs best. I will create a flowchart to help organizations decide which methodology best suits them and which collection of tools might be most helpful.

**Figure 10**  
**Chapter 10 mind map – Conclusion**



I will conclude the chapter with worksheets such as the one presented in Appendix E, which can be used as a primer to teach design thinking. Finally, this chapter will provide resources for further reading and training.

## SECTION FIVE: KEY LEARNINGS

The outcome for this Master's project was to write the Table of Contents (TOC) for the proposal for the book, *The Innovators: How Creative Mavericks Solve Tough Business Problems*. Honestly, if not for the Master's project, I would have never written the TOC and would have lost the opportunity to write the book. The TOC was sent to the acquisitions editor, Edward Stone, and he approved the TOC and helped me write the book proposal in Appendix A. The following are my three key learnings from the Master's project.

### Key Learning 1 - Sprint

Initially, I didn't think I could finish the Master's project this semester because I had so many deadlines, including revisions for several academic articles. I spoke to my faculty coach, who advised me to invest three full days working on the project's concept paper to see what I could get done. I did the three-day "sprint" at the end of January, and to my surprise, I finished the drafts for Sections 1- 3. That gave me breathing room during the semester to work on additional items such as the opening pages and appendices. Without the three-day "sprint," I would not be where I am today. I used the "sprint" methodology two more times to get the Master's project near completion. This lesson taught me that the "sprint" methodology works, and I expanded its use with the research teams I work with. We do one or two-week sprints where we focus on a paper and knock it out. We have had success with that methodology. Since January, we now have three working papers submitted to conferences and are readying them for submission to A to A+ journals. We ran another sprint the weekend before the paper was due for an R & R (revise and resubmit) due on April 30, 2021.

### **Key Learning 2 – The Fallacy of Planning for Tomorrow**

I learned to do what I can today and not look for tomorrow to complete large projects. At one point, I thought of taking the course on advanced cognitive tools this summer at Buffalo State and then the comprehensive exam to complete my Master's degree. My coach told me I was falling into the fallacy of planning for tomorrow. She advised that if I put off what I could do today, I wouldn't get it done tomorrow either.

She asked me, "What would be different in the summer?" And I said, "A few things." Then she said, "What will happen if things come up in the summer too?" I realized that if I kept postponing, the degree might take another year, and I had the perfect project to work on now, the book proposal.

Furthermore, I had an epiphany. I was lying in bed one cold January Sunday morning, dreaming of the book I always wanted to write (on teaching). Then it was as if God spoke to me and said, "You have an editor wanting you to write a book on organizational creativity right now. Why don't you walk through that door first?" I thought to myself, "Yes, I should," and I contacted him. If it were not for the Master's project holding me accountable, I would have never completed the TOC. All the daily emergencies would have gotten in the way. I had four R & Rs just this month! I called on my collaborators to chip in while I finished the Master's project. My collaborators did their parts, and I was able to complete both the TOC and book proposal.

### **Key Learning 3 – Love at First Sight**

I have spent seven years learning about creativity. In Jan. 2014, I walked into my first design thinking workshop at Harvard Business School, taught by Srikant Datar, and never looked back. I continued to learn about creativity, going to an education design thinking

workshop at the Massachusetts Institute of Technology (MIT), then taking an online course from MIT on design thinking where I serendipitously met Bob Eckert, CEO of New & Improved, an innovation consulting firm, who told me about Buffalo State. In fall 2014, I took a course with Shelley Carson online on creativity at Harvard, which gave me a foundation in understanding the traits of creatives and the neuroscience connected with creativity. I then took another design thinking workshop with software company SAP, at Harvard Extension School, and from the LUMA Institute. I also began teaching design thinking to students and colleagues and writing journalistically about it. When I won the Cook Prize in 2018, a significant accounting teaching award, I won \$25,000 and decided to invest that in my future. I googled “Buffalo” and “creativity” to find the program Bob told me about. Buffalo State’s program popped up and, by the end of the day, I was enrolled in summer courses. That summer, I also went to Stanford to be part of a summer workshop to learn design thinking from “the best.”

The learning continues. This semester I’m learning Foresight at the University of Houston because I see a relationship to CPS. I also plan to take advanced cognitive tools this summer to add to the book. I was bit by the love bug in 2014, and this romance will probably continue for the rest of my life as I have started researching the creativity field.

I have poured everything I know about creativity into the TOC. On the TTCT, I scored in the 99<sup>th</sup> percentile in associative thinking, and I think that says a lot about me and the way I think. The Master’s project forced me to review every workshop and seminar I had attended or even taught in the past. I had forgotten how much time, sparing no expense, I spent to learn as much as I could about creativity and innovative thinking techniques. This innate drive is a gift. I feel happy that I can share what I have learned with others.



### **Final Evaluation**

Overall, I met the project's goals – the TOC is submitted to the acquisitions editor, and we wrote the book proposal to be submitted to Business Expert Press. The mind map application, *Coggle*, helped me to organize my thoughts. The online meetings gave me pleasant times to chat with my classmate, Bobbi, and she suggested I use Coggle for my TOC, which was epic.

## SECTION SIX: CONCLUSION

Just about everything I know about creativity is in my TOC, as shown in the mind maps. I don't think I could have chosen a more comprehensive project. I don't feel I have as much of a grasp on change leadership, but I learned more about how change happens in the Foresight program in Houston. If one wants to understand and see change, a person must understand trends. Nothing should come as a surprise if you scan the environment weekly. When major events happen, then the seed of change can erupt and grow exponentially, like the coronavirus.

It's also uncanny how reliable Puccio's Foursight creative preference profiles are (Puccio, 2002). I see the creative preferences in almost every meeting I attend. My closest collaborators get it, and we work better together because we understand our Foursight profiles.

What I see myself doing in the future is not to sweat life—so much of my life is serendipitous. Similar to Adam Smith, I see the invisible hand of God guiding my life, and life is only getting better for me. I see myself doing whatever I like, such as helping faculty become better teachers or painting a room in my house. Or to lead a JoPro movement, a new unique house meeting we just started where professionals (who feel a call of Joseph on their lives) meet, talk about work, and pray to each other. Instead of taking steps forward, I am stepping back and using my "joy gauge" to guide what I invest my time and energy in.

I will be applying for three jobs this week because my university offered us a buy-out to leave. As I wait to see what happens, I will wrap up the backlog of papers. Last year, we submitted 13 papers, with five accepted and eight in review. This summer,

we will submit five more. I also hope we receive \$20,000 to start “The Future of Work Research” lab where friends and I can significantly influence society by our work at the lab. I see myself, along with others, doing great work together at the lab, pushing our content to the press. We aren’t Harvard, but if we put our minds together, we could have a Harvard-like influence, rather than going it alone.

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## Appendix A

The book proposal is co-constructed between Marsha Huber and Edward Stone, the acquisitions editor for Business Expert Press (BEP).

### Book Proposal

#### Book Proposal for Business Expert Press

**The Innovators: How Creative Mavericks Solve Tough Business Problems  
and  
You Can, Too!**

**By**

**Marsha Huber, CPA, Ph.D.  
Professor of Accounting and Finance  
Williamson College of Business Administration  
Youngstown State University  
Youngstown, Ohio**

#### **ABSTRACT:**

**An IBM 2010 Global CEO Study pinpointed creativity as the most important skill for future success—and the study lamented that fewer than half of CEOs were successfully handling the problems generated by growing complexity.**

**More than a decade later, business leaders and executives face even more complexity and disruption due to galloping technological and social change and an uncertain business environment. Yet, business schools and professional education programs don't teach future executives how to be more creative. How many know that there are proven, effective strategies to boost their own creativity--so they can forge innovative solutions to increasingly difficult business problems?**

**My new book, based on my own academic research and that of others, will explore the role of creativity in business and show how to develop and use it.**

**Readers will learn:**

- **What is creativity, and what is its role in business?**
- **Does business stifle creativity, and what are some remedies?**
- **How to overcome fears of creative innovators at companies**
- **The top five rules for working with creative innovators**
- **The seven successful actions of “disruptive” or innovative businesses**
- **Why creativity is a required 21<sup>st</sup> Century skillset**
- **Why is creativity so rare, and can it be taught?**
- **Who are disruptive innovators, and why are they essential?**
- **How to understand the innate creative process**
- **How to measure creativity**
- **Creativity and the brain: creating an environment where creativity can thrive**
- **The neuroscience of how the innovative brain works**
- **Creativity training: how and why it works**
- **Methodologies and strategies for the creative process**
- **What is design thinking?**
- **How to develop creative foresight**

**This book is designed for business executives, those in MBA programs, and those in professional development courses and seminars.**

**KEYWORD SAMPLING:** Creativity, problem solving strategies, creative innovators, creative mavericks, disruptive innovators, creativity training, creative process, creative flow, creativity neuroscience, creative methodologies, design thinking, creative foresight.

**CURRENT PROFESSIONAL AFFILIATION:**

**Professor of Accounting and Finance, Williamson College of Business Administration, Youngstown State University, Youngstown, Ohio.**

**AUTHOR BIOGRAPHY:**

**Marsha Huber, CPA, Ph.D., is an award-winning accounting professor, creativity researcher, and Harvard-trained journalist. An eclectic educational innovator, she was a recipient of the 2018 Cook Prize, the foremost recognition for a professor who demonstrates superior teaching in accounting. She has also received other awards in accounting education, including the 2019 “best teaching paper” award for the AAA Ohio Region for a paper on serendipity in accounting, the 2010 Bea Sanders/AICPA award, the 2011 Howard Theall award, and the 2012 George Krull/Grant Thornton innovation award in accounting education.**

**In 2014, Marsha had the pleasure of serving as a Visiting Faculty Scholar at Harvard to pioneer neuro accounting research. In 2019, she was a Visiting Scholar at the International Center for Creativity at Buffalo State. There, she developed a study to upskill workers in innovative problem-solving techniques. More recently, she was at the University of Massachusetts/Lowell as a Scholar working on a study about AI and audit risk while also taking classes at Harvard and working on a study related to “the future of work.”**

**Marsha enjoys mentoring others and was honored to receive the 2013 KPMG Mentor of the Year award. She likes to speak at both academic and professional conferences on the topics of design thinking, ethics, happiness, and education. One of her life goals is to change education as we know it--emphasizing the skill sets, including creativity, for jobs yet unseen.**

**Marsha has a Ph.D. from The Ohio State University, an MBA from Miami University, a Masters of Applied Positive Psychology from the University of Pennsylvania, a Masters in Creativity and Change Leadership from Buffalo State University (Spring, 2021), and a Masters of Journalism from Harvard University Extension. She has also practiced as a CPA in public accounting and teaches a professional ethics seminar to CPAs in Ohio.**

**Marsha’s research has been published in *Issues in Accounting Education, Journal of Accountancy, Strategic Finance, Journal of Accounting, Ethics, & Public Policy*, and *Journal of Accounting Education*. Her research has also been featured in professional magazines and reported by the news media.**



**RELATED BOOKS:**

**Michael Ray and Rochelle Myers, *Creativity in Business: Based on the Famed Stanford University Course That Has Revolutionized the Art of Success*, Mainstreet Books, 1989, 240pp., \$12.99.**

**This book was an early look at the topic. Still, while it was good for its day, much more academic research has been done since then on the use of creativity in business, such as how to nurture it, and other topics such as how to handle creative disruptors—all of which I cover in my book.**

**Melinda J. Rothhouse, *A Mindful Approach to Team Creativity and Collaboration in Organizations: Creating a Culture of Innovation*, Palgrave, 2020, 165 pp., \$59.99 (hardcover), \$42.39 (e-book).**

**This book focuses on how a contemplative arts workshop process may be used to facilitate mindfulness, trust, communication, collaboration, and creative insights among teams and working groups. Some contemporary psychological research into creativity is also included. While this approach is useful, my book offers much broader and deeper coverage of the whole subject of creativity in business, including a greater variety of leading academic research and other creativity nurturing and training methods. I also cover strategies to deal with and benefit from creative disruptors, as innovative disruption and technological disruption have been on many business executives' minds over the past few years.**

**Charles Prather, *The Manager's Guide to Fostering Innovation and Creativity in Teams*, McGraw-Hill Education, 2010, 240 pp., \$18.28 (paperback), \$12.60 (e-book).**

**This is a practical book, but it was written 11 years ago. Since then, a lot has happened in the field, and those developments and research are covered in my book.**

**MANUSCRIPT DELIVERY DATE: August 30, 2022**

**TABLE OF CONTENTS:**

The TOC is redacted to protect the intellectual property until the book is published.

**ANCILLARIES: none**

**PAGE LENGTH AND WORD COUNT ESTIMATE: 30,000 to 70,000 words**

**MARKETING FOR YOUR BOOK:**

**Intended Market:** This book is designed as a trade press book for executives, students in MBA programs, and those in professional education programs and seminars. It's ideal for practicing business people who want a practical and comprehensive guide that also includes the latest academic research on the topic. But since instruction about this vital topic is sorely lacking at most business schools, they are also candidates for adoption of this book.

**Participation and Collaboration:** I am active on social media, connected to 3,600 people on LinkedIn and 960 friends on Facebook. Before COVID-19, I spoke about 50 times in the last five years at conferences and on panels. I will be speaking on creativity in the upcoming year at Ohio conferences for CPAs. I am also connected to alumni from my Master's programs who will be supportive and purchase the book. I am often interviewed by the local press and write for professional journals in my field. When the book is completed, I will plan a book launch celebration "live" and on the Internet for friends to attend.

**Leads:** I belong to several influential professional organizations, including the American Accounting Association, the American Institute of Certified Public Accountants, the Institute of Management Accountants, the Ohio Society of CPAs. I also belong to several alumni communities from which I can generate sales.

**Estimated Sales: 3000-5000 copies. I have over 3,000 contacts on LinkedIn and have connections in several communities, such as the MAPP alumni (from the University of Pennsylvania) who support each other in our professional endeavors. Based on my activities and connections, I can generate sales for at least 1,000 copies of the book.**

**ROYALTY DIVISION (for multi-authored books):**

**Single author, no royalty division. 100% of royalties go to the sole author.**

## Appendix B

### Business Expert Press Book Proposal Guidelines

**Business Expert Press is looking for applied, concise books aimed at executives and advanced business students.** You are the expert and, as such, we encourage you to publish with Business Expert Press to help disseminate your ideas and represent your particular area of expertise. Students and business people are asking for concise, reliable information that is current, accurate, action-able, trustworthy, and which can be consumed in one or two sittings and put to use immediately.

Our readers are business professionals and consumers; and MBA and Executive Education students. They are accomplished, engaged and busy. They have a huge appetite for knowledge, but want to consume it as quickly as possible.

#### General Guidelines

##### Topic Selection

Your topic of authorship for Business Expert Press should reflect your expertise on a topic or technique that business students and practitioners need to know. Topics should be relevant to current practice and reflect established research findings. You may well have "converted" this knowledge into a more applied vein for teaching or work in business consulting and, if so, you have a head start. Imagine that a consultant or owner of a business has hired you for two hours to get them up to speed on your topic. What would you tell them and how would you communicate it? This should help frame the depth and breadth of your offering through Business Expert Press.

##### Title Selection

Before delving into the proposal guidelines, here's a brief word about titles. You may be inclined to use one that is catchy, thought-provoking, couched in a challenge, or reliant on superlatives. We are not against catchy titles—but their catchiness must not interfere with their descriptiveness. The importance of a book's title cannot be stressed too strongly. Its purpose is two-fold: first, it is meant to clearly and accurately describe the content of the book it represents. Second, it needs to lend itself to web searches by including words that are key to its subject and likely to be used by prospective buyers who are browsing the internet in search of content that your book provides.

##### Tone and treatment

Because we are not a journal or textbook publisher, we will not ask you to remove all personal opinion from your work. We need you to produce research-based, academically reliable, practically oriented content that includes your insight and opinion. The target length of your book should be 32,000 to 70,000 words.

#### Book Proposal Requirements

- 1) **TITLE & AUTHOR NAME (as they should appear on the book):**
- 2) **ABSTRACT:** Please begin with an abstract of your book. Your abstract should state what the subject is, who the audience is, why your topic is important, and how the reader will benefit (think back cover marketing copy). This should not exceed half a page. If you find yourself deliberating about whether your abstract should offer sizzle or substance, we strongly encourage the latter. Most important is your statement of what the book is intended to do, how it will do it, and how the reader will benefit from it.
- 3) **KEYWORD SAMPLING:** Include under its own heading a sampling of keywords that you anticipate will appear in your book. This list need not be exhaustive—between a half dozen and a dozen words is probably sufficient—but it should include only those words that

are generally associated with the subject of your book and which are likely to be used by interested readers or researchers seeking information on the subject that your book covers.

- 4) **CURRENT PROFESSIONAL AFFILIATION:** Please list name of the organization you work for and the title of your position. If you are an independent consultant, please list the name of your consultancy and/or the area of expertise you engage in as a consultant. If you have several professional titles and affiliations please indicate the one you wish to have listed on your book.
- 5) **AUTHOR BIOGRAPHY:** You should include both your educational experience, the higher education institutions you attended and the degrees and majors you earned them in, and professional experience: key organizations you either worked at or consulted with. In a single short paragraph of less than a page in length, please explain your unique preparation to write on the topic of your book. Specifically, highlight key accomplishments in your academic and professional career that qualify you as an expert authority on the subject you are writing about.
- 6) **RELATED BOOKS:** Please list three currently published books dealing with the same general subject area as your book. Such books need not necessarily compete directly with your book nor do they need to compare in terms of length or style; but they should all be on the same subject that you plan to write about in your book. Please list the last name of the author, the title of the book, and the publisher. When listing each related title, please list:
  - Book title
  - Year of publication
  - Name of publisher
  - Number of book pages
  - The suggested list price of the book from the Publisher—This is important because Amazon and other retailers commonly re-price a book in a way that suits them.

With each title you list, in no more than a sentence or two, please indicate what you believe is the book's key strength, and in what way your book will differ from or improve upon the competing book that you list.

We appreciate you providing this information about titles against which your book might compete. Having these details available will help us determine the price we assign to your book when it is published.

- 7) **MANUSCRIPT DELIVERY DATE:** Please provide a prospective submission date. Keep in mind we understand you are busy; consequently, we prefer a realistic timeline rather than an overly ambitious submission date.
- 8) **TABLE OF CONTENTS:** Please provide a proposed outline or table-of-contents. We will need more than just chapter titles; instead, we'd like you to add sub-heads for each chapter, down to the third level if necessary. If you have not yet plotted out the specific subheads for each chapter, please offer a short paragraph under each chapter heading, summarizing what will be included in the chapter and why.
- 9) **ANCILLARIES:** If your book is suitable for adoption in college or university courses, you may want to consider creating ancillaries to accompany your book. This is not a requirement; however, if you have some or plan to create some we would be happy to offer them to adopters of your book by making them available online. Possible ancillaries to consider including are PowerPoint Slides, topic videos, test questions, instructor notes, or additional examples not included in the book. If ancillaries will accompany your book, please list the items you plan to include. If no ancillaries will accompany the book simply say: "none."

- 10) **PAGE LENGTH AND WORD COUNT ESTIMATE:** We want our books to remain concise, which is to say they should consist of no more than **70,000** words. Using our standard trim size, this works out to be **200** pages in length. Please offer an estimate of the word count or the manuscript page count you anticipate your book will have. (Regarding the latter, an easy rule of thumb is to figure that a standard chapter length is about 20 pages)
- 11) **MARKETING FOR YOUR BOOK:** Business Expert Press has an extensive distribution network and email database. But we cannot maximize sales of your book without your help.
- ***Intended Market:*** Please make sure and tell us who the primary audience is for the book in your mind. Is the Work best suited for use in Business Schools, i.e., Higher Education? Or is it best suited for the trade/professional market to be consumed by practicing business people?
  - ***Key marketing handles for your book:*** In your opinion, what are the key features and benefits of your book that you believe Business Expert Press should highlight in marketing it? What segment of the audience for the book will be most receptive to these features, and why?
  - ***Leads:*** In your proposal please list key organizations, societies, or associations, with which you are either affiliated or whose members would represent potential buyers of your books. When providing this listing please include any relevant contact information for key representatives of these organizations. Likewise, if you have specific leads of individuals that you'd like BEP to explore please supply all names and email addresses of prospective customers in your proposal.
  - ***Participation and collaboration:*** Are you active on social media? Are you routinely invited or do you have the opportunity to participate in panels or conferences related to the subject you write about in your book? Do you plan to deliver any Podcasts, YouTube presentations, or online interviews concerning the topic of your book? Please make note of any potential opportunities in your proposal and let us know how we can help and support these efforts.
  - ***Estimated Sales:*** Based on your activities and connections, can you provide an estimated number of copies of your book that you believe you may be able to help generate?
- 12) **ROYALTY DIVISION (for multi-authored books):** If you are writing your book with another author, or other authors, please indicate what the division of royalties for the book will be. Our contract assumes that the royalties will be divided equally; if you have a different division that is preferred please indicate the percentage of royalties that each author will receive.
- 13) **NAME AND CONTACT INFORMATION:** At the end of your proposal, please indicate your name, as you would like it to appear on your book and (if different) how it should appear on your publishing agreement. Include as well your contact information, both your brick-and-mortar address and your email address. If you have more than one of each, please select the one that you prefer that BEP use for snail-mail and email.

### Appendix C Tracking Sheet

Date	Dec 27	Jan 3	Jan 10	Jan 17	Jan 24	Jan 31	Feb 7	Feb 14	Feb 21	Feb 28
<b>PHASE 1: Concept Paper (CP)</b>										
Read syllabus	Done									
Discuss the idea with Sue	Done									
Draft what I can for a three days	Able to finish all parts but literature review									
Literature Review for CP	Files organized					I need to work on this				
Finish the entire draft of C.P.	8-Feb									
Revise CP	15-Feb									
Table of Contents Chapter									Ch. 7,8	Ch 9,10
Date	Mar 3	Mar 14	Mar 21	Mar 28	Apr 4	Apr 11	Apr 18	Apr 25	Mar 4	Mar 11
<b>PHASE 2: Sections 1 - 3</b>										
TOC (cont.)	Ch. 5,6	Ch. 2	Ch. 3	Ch. 4	Ch. 11					
Revise Sec. 1-3 based on input										
Work on literature review	Continue working on this									
Submit Sec. 1-3	22-Mar									
Find interviews/transcribe	Find them					Transcribed and put in the appendix				
<b>PHASE 3: Sections 4 - 6</b>										
Section 4						Sec. 4				
Section 5						Sec. 5				
Section 6						Sec. 6				
Submit Sec. 4-6	Apr. 19									
Plan future interviews									Make contacts	
Draft Due	3-May									
Upload to Digital Commons	9-May									

### Appendix D

#### Using Design Thinking to Improve your Life

Marsha Huber – Youngstown State University

(1) Step 1: What is your problem?

(2) Step 2: Reframe your problem into a question:

How might I \_\_\_\_\_?  
How might we \_\_\_\_\_ so that \_\_\_\_\_?  
How might I be more comfortable with \_\_\_\_\_?

(3) Step 3: Ideate

Question:		
	Addition	Subtraction
People		
Money		
Technology		
Brain		
Time		

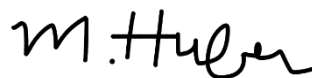
(4) Step 4: Prototyping

What is your action plan for change?



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Name

5/8/21

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Date