

Organizing and Disseminating Information about Creativity:  
Themes in the 1997 *Creativity Research Journal*

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**Organizing and Disseminating Information about Creativity:  
Themes in the 1997 *Creativity Research Journal***

**Wendy S. Pellow**

**Submitted in Partial Fulfillment of the Requirements for the Degree of**

**Master of Science**

**December 2003  
State University of New York  
Buffalo State  
International Center for Studies in Creativity**

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**Wendy S. Pellow, Candidate**

**Date of Approval:**

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**Mary C. Murdock, Ed.D., Advisor**  
**The Center for Studies in Creativity**

## **Dedication**

To my son, Craig Allen. I hope you are someday able to locate the creativity within you, learn from it and let it take you to places far and away. There is NOTHING that you cannot do!

## Acknowledgements

There are so many of you whom I need to thank. If it were not for you this would not be a reality...

- ❖ *To my husband John* ~ Thank you for never complaining about me spending endless hours at the library or making you leave the house with Craig so I could have my sanity to accomplish this project. Thank you also for believing in me when I did not believe in myself, at times.
- ❖ *To my dad, Mickey, Cindy, Janice & Lori* ~ Thank you for watching Craig when I needed to be at school or stay at work late to finish this project. Although I missed him, I knew he was developing terrific relationships with each of you. For that alone I am grateful.
- ❖ *To Molly* ~ Thanks for just being you and also for your technical assistance at the eleventh hour. Now “date night” can resume.
- ❖ *To Ginger, Ginny, Judy, Sarah, Bob & Larry (aka: Team 6)* ~ You are “good people” and I am still glad I made the switch to middle school. I have never laughed so much in all my life as I have with you in the past year; laughter really is the best medicine. Thanks for bearing with me when I come in some days and don’t even know where I am – or why I am there!
- ❖ *To Ginny (‘Smiley’)* ~ Your proofreading skills have been invaluable. Thank you also for your wonderful advice on several topics and for being a terrific listener.
- ❖ *To Dr. Murdock* ~ This is it! It’s been a ‘long and winding road’. Without you to guide and inspire me, perhaps I would not have continued. You never laid it on

too heavy but knew just what to say to keep me going. You are an amazingly, gifted person who genuinely loves what she does – I hope I find that someday.

## **Abstract of Project**

### **Organizing and Disseminating Information about Creativity: Themes in the 1997**

### **Creativity Research Journal**

This Master's project contains the investigative analysis of the content and themes of articles presented in the 1997 *Creativity Research Journal*. This effort is an extension of previous work conducted at the International Center for Studies in Creativity to organize and gather data regarding creativity journal literature (Bowman-Jones, 1999; Donaldson, 1999; Ezrin, 1999; Carroll, 2000; Moynihan, 2001; Myers, 2002; Carr, 2003; Douglas, 2003; Noetzel, 2003; Schlaug, 2003). Feist and Runco's 1993 schema was used to categorize the themes that were present in the 1997 *Creativity Research Journal*. Data were collected and analyzed among five domains: Structural Characteristics, Authorship Patterns, Methods, Populations and Issues in Title and Focus.

The author examined 30 articles published in the four issues of Volume 1 of the 1997 *Creativity Research Journal*. Data were gathered across five domains according to a schema used by Feist and Runco (1993) in their analysis of trends and themes across 25 years of the *Journal of Creative Behavior*. Results were analyzed and discussed.

Averages per article for the calendar year 1997 were 10.14 pages, 2.13 authors, and 43 references. Of the references, 19% were recent and 18% were classic. Analysis of author gender showed that 24% were male, 20% were female while only one gender remained undetermined. The 30 articles represented 23 empirical articles using quantitative analysis. Seven articles were non-empirical studies. The most common methods used were tests and multi-method studies. University students were the most

frequent population followed by artists due to the special themed issue. The top three issues addressed in the articles were *Art/Artistic*, *Problem Solving/Incubation* and *Developmental Process*. Nineteen issues were not used at all.



## Table of Contents

Title Page.....	i
Signature Page .....	ii
Dedication.....	iii
Acknowledgements.....	iv
Abstract .....	vi
List of Figures.....	ix
Section 1: Methods and Process .....	1
Section 2: Project Background .....	3
Section 3: Results.....	5
References .....	14
Appendix A: Concept Paper .....	16
Appendix B: Definitions and Coding Criteria; Feist and Runco Article .....	21
Appendix C: Data Graphs .....	23
Appendix D: Raw Data .....	24
Appendix E: Empirical and Nonempirical Coding Forms .....	25
Appendix F: Journal Abstracts .....	124

## List of Figures

Figure 1: 1997 Creativity Research reference dates .....	6
Figure 2: Recent vs. classic references for Creativity Research Journal Reference 1997 ..	7
Figure 3: 1997 Creativity Research Journal authorship patterns.....	8
Figure 4: 1997 Creativity Research Journal methods .....	10
Figure 5: 1997 Creativity Research Journal populations .....	11
Figure 6: 1997 Creativity Research Journal foci .....	13

## **Section 1: Method and Process**

This study involved reading, studying and carefully examining each article in the *Creativity Research Journal*, which was published in four issues for the calendar year 1997. Of the four issues printed in 1997, #2/3 was a special combined issue on art and artists. Although the reference to “art” and “artists” in the title suggest an obvious focus, this occurred naturally. Thus, the editor decided to include two other submissions.

Qualitative analysis was used to examine themes and trends in the journal articles, and quantitative analysis was used to examine certain descriptive statistics as specified in the established schema provided by Feist and Runco (1993). The project followed these four steps: (1) studying the Feist and Runco process model for analyzing journal literature; (2) acquiring and reading the journal material published by *Creativity Research Journal* for the calendar year 1997; (3) analyzing the material according to the five categories outlined in Feist and Runco; and (4) preparing the full project report. No changes or adaptations to any schema were needed for this project. The author felt it necessary to mention this fact for reliability and validity issues. Previous authors of projects for this initiative had made adjustments to the specific sections in the schema to reflect the data their literature contained.

It is important to discuss how I went about gathering data. These suggestions will be of help to those who continue this journal project.

Prior to determining my journal year, it was necessary to become very familiar with Fiest and Runco's 1993 article, "Trends in the Creativity Literature: An Analysis of Research in the Journal of Creative Behavior." The article must be thoroughly read and understood before beginning any examination of the articles you will analyze. If you cannot access the original journal, make a copy and organize it into a binder where each article can be separated. You will want to make notations and highlight important information. Carefully read each article and determine whether it is an empirical or non-empirical study. Utilize the forms in Appendix E to tabulate the article information, authorship patterns, issues, methods and populations (for empirical studies). For non-empirical studies record the article information, authorship patterns, issues and methods. Continuously refer to the schema definitions and examples for clarification.

Reference dates from each article must be tallied by year. The best way to do this is to input the years into Microsoft Excel. Excel is also necessary to input all the schema information so graphs and charts may be created. Create graphs based on the entire journal, then each individual issue. This helps to better analyze data when writing the results section of the project. Once all the data are collected, meet with your advisor to verbalize the results and determine the next step.

It is helpful to keep the data gathered from each schema in separate folders or binders so as not to combine the material. This will be valuable when evaluating the individual sections.

## Section 2: Project Background

Bowman-Jones (1999), Donaldson (1999) and Ezrin (1999) first began this project by analyzing the journals *Creativity Research Journal* (CRJ), *Journal of Creative Behavior* (JCB) and *Creativity and Innovation Management* (CIM) from the calendar year 1998. This commitment from the International Center for Studies in Creativity (ICSC) at Buffalo State College was part of a five-year initiative beginning in 1999 dedicated to disseminating information about the trends and themes in these three journals (Murdock, 1999).

Carroll (2000), Moynihan (2001), Myers (2002), Carr (2003), Douglas (2003), Noetzel (2003) and Schlau (2003) continued the initial work to synthesize the literature from the creativity journals. This work replicated Feist and Runco's study that analyzed the *Journal of Creative Behavior's* twenty-three years of articles. Each project followed Feist and Runco's set schema as outlined and defined in Appendix B.

### Project Rationale and Significance

The ICSC has been conducting this continuous research initiative to review the journal literature over a period of five years. The intent of the current project was to promote a better understanding of the trends and themes of CRJ, JCB and CIM in addition to providing a replica for analyzing each literature base and continuing with the *Creativity Research Journal* for the calendar year 1997.

This project was part of an ongoing initiative being carried out at the ICSC in response to concerns that the creativity literature was being overlooked, often to the detriment of current work being produced in the field (Murdock, 1999; see also Isaksen & Murdock, 1993; Murdock, Isaksen & Coleman 1993; Raina, 1993; Stein 1987; Stein,

1993). Stein also noted “how frequently papers are published in which there seems to be little awareness of what has already been accomplished and published” (1987, p. 419). In later work Stein addressed the issue by advising, “There is vast and important literature available in the area of creativity. Consult it and use it” (193, p. 489).

Bowman-Jones (1999), Donaldson (1999), Ezrin (1999), Carroll (2000), Moynihan (2001), Myers (2002), Carr (2003), Douglas (2003), Noetzel (2003) and Schlau (2003) have completed projects in all three creativity journals that focus on the significance of continually contributing to the synthesis of the journal literature at regular intervals. Each of these authors has sustained a supporting role in providing the creativity field with what it needs to move forward in the discipline (Murdock, Isaksen & Coleman, 1993). They have given notice to the lack of emphasis on creative issues and the significance of interpreting the creative journal literature.

### Project Questions

The questions that guided this project were:

1. What are the similarities and differences in the trends and themes in articles from the *Creativity Research Journal* for the calendar year 1997?
2. What contents and methods are apparent?
3. What kinds of materials appear?
4. What are the implications of this information for the development of the domain of creativity?

### Section 3: Results

The premise of this project was twofold: to analyze the 1997 *Creativity Research Journal* present contents and themes as well as create a model that would assist in synthesizing their journalism. The questions that guided this project were:

1. What are the similarities and differences in the trends and themes in articles from the *Creativity Research Journal* for the calendar year 1997?
2. What contents and methods appear?
3. What kinds of material appear?
4. What are the implications of this information for the development of the domain of creativity?

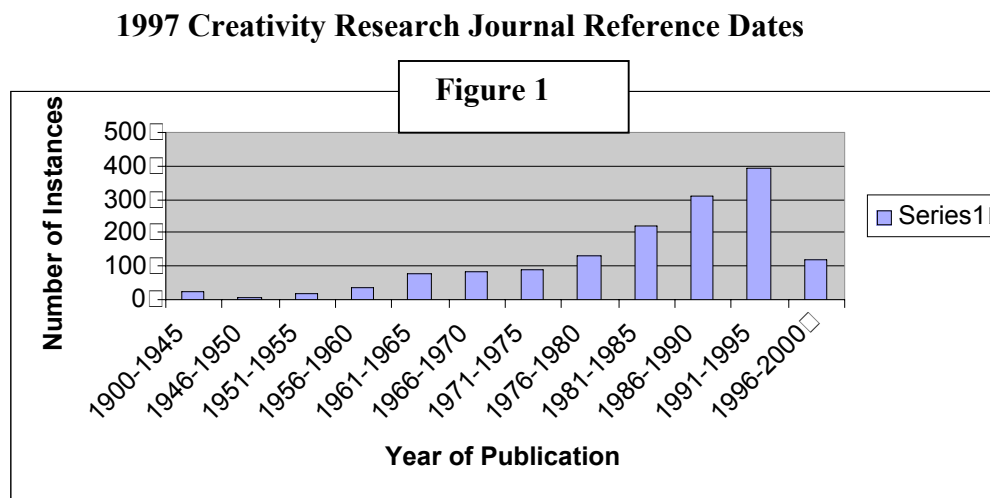
The *Creativity Research Journal* 1997 is one of three journals dedicated to the development of research and the application of creativity. Volume 10 contained 23 empirical articles, 7 nonempirical articles and 4 that were not counted as articles (two book reviews, one award address and one introduction). Issues 1 and 4 represented diverse topics while the special issue (2 & 3 combined) focused primarily on art and artists.

Breaking down each article allowed the literature to be easily compared to future issues with regard to structural characteristics, authorship patterns, methods (empirical vs. nonempirical articles), issues in title and focus and populations studied. These five schema were developed by Feist and Runco, in their 1993 article: "Trends in The Creativity Literature: An Analysis of Research in the Journal of Creative Behavior" (1967-1989). The schema sets a purpose for the direction of the trends and themes in the three journals and allows for a consistent synthesis of the documents. It also

encompasses a wide range of topics to reach the various genre of literature. The rationale for completing this project was to continue analyzing CRJ 1997 in the same manner.

### Structural Characteristics

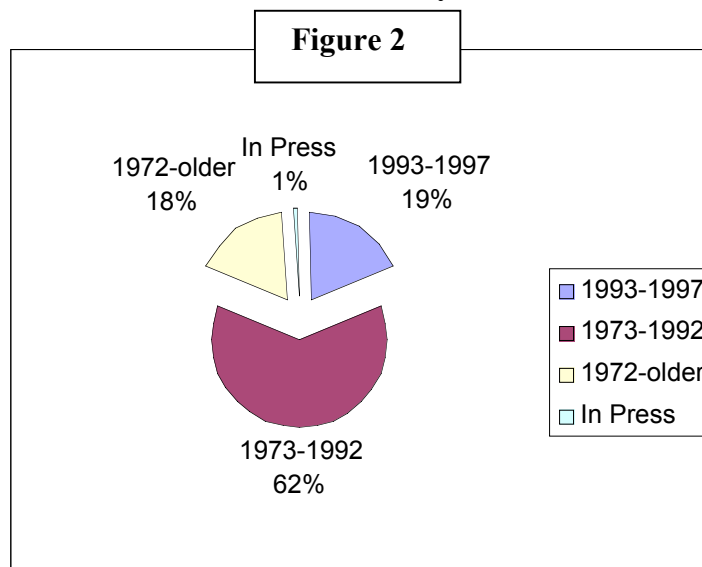
This first set of schema involves looking at the total number of references per article and the dates of publication per reference. In CRJ 1997, Volume 10 contained 30 articles, averaging 10 per issue. The total number of references per article averaged 43 with 1462 references total. This amount of references indicates the depth at which researchers utilized data and information to support their study. Reference date ranges spanned from 1900-1945 through 1997 with the bulk of dates recorded between 1991-1995 as shown in Figure 1. The same was found for each issue individually.



Recent vs. classic references for the entire journal contained 902 references or 62% represented from 1973-1992, while classic and recent references were close with 264 or 18% and 282 or 19%, respectively. 1% (14) references were still ‘in press’. Appendix C shows individual issue graphs.



## Recent vs. Classic References for Creativity Research Journal 1997



### Authorship Patterns

The second schema represents the following categories: total number of authors, number of male authors, number of female authors, number of male-first authors, number of female-first authors and the number where the gender was indeterminate.

It was designed to show the authorship trends of male vs. female as well as how many articles were co-authored. Co-authorship generally reflects teaming or collaboration while first authorship indicates a more responsibility for the material.

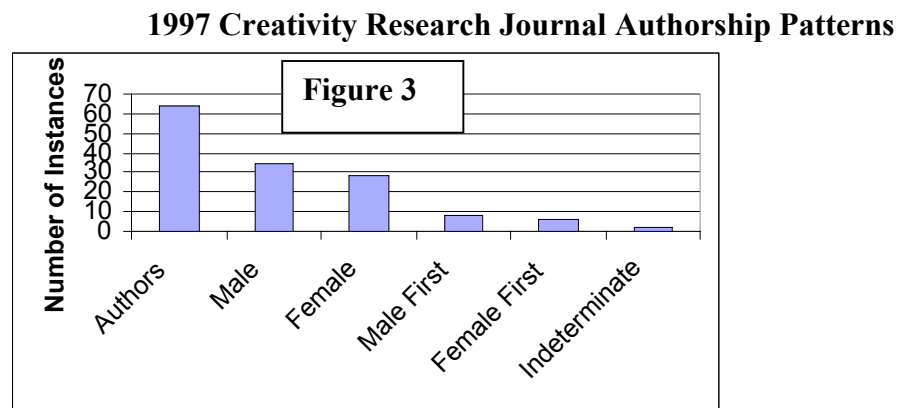
Figure 3 shows 64 people who authored CRJ 1997 articles, 34 were male and 28 female. Male-first authors outnumbered female-first authors by 2 (8 to 6) and only one author was indeterminate. Several attempts were made to determine the gender of this author via the Internet and e-mail however, it remained unfounded. Total authorship data is represented in figure 3.

In Issue 1, twenty-seven authors were tallied, 14 male, 12 female and one undetermined. Male-first to female-first was 2 to 3.

Twenty-six total authors were counted for the combined Special Issue, 2 & 3. Ten were males, 15 were females and male first authors outnumbered female first authors 4 to 2.

Male authorship dominated the 4<sup>th</sup> issue. Out of 11 articles four were single authored by males, two were co-authored male-first while only one female author was noted author first. Data for Issues 1, 2 & 3 and 4 is represented in Appendix C.

These authorship trends illustrate that more male authors were in the journal, and female authorship was relatively close in range. This could indicate that females are taking a stance in creativity research and contributing more to the field that may have been thought.



### Methods

The method schema was devoted to identifying the means used to categorize how the articles were reviewed. Two specific types of studies were used: empirical and non-empirical then these were further broken down into sub categories.

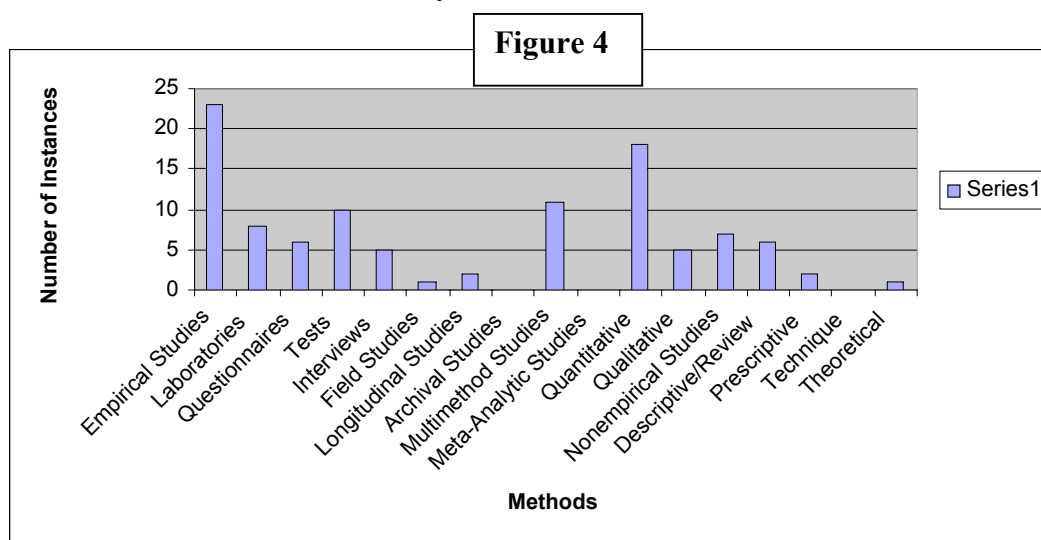
Empirical studies were defined as a studies that had either explicit or implicit methods sections (subjects, instruments or procedures) and focused on the sub sections of laboratories, questionnaires, tests, interviews, field, longitudinal, archival, multimethod and meta-analytic studies in addition to being quantitative or qualitative in analysis. Empirical studies also included populations.

Non-empirical studies were descriptive/review, prescriptive, theoretical or focused on a technique and do not report original data.

As noted in Figure 4, CRJ 1997 contained 23 empirical studies and 7 non-empirical studies. Of the 23 empirical articles, 10 used tests or 23%, followed by 8 laboratories or 19%. Questionnaires and interviews were moderately close in range with 6 and 5 respectively, 14% and 12%. There were only two longitudinal and one field study recorded, closing the gap at 5% and 2%. Twenty five percent of the articles (11) employed more than one method therefore classifying them as multimethod. Archival and meta-analytic studies were not represented in CRJ 1997. Eighteen studies (78%) used quantitative methods to analyze the data while 22% (5) used qualitative analysis.

The non-empirical studies gave descriptive/review methods for 6 of the 8 articles. One of those articles also included a theoretical method and another prescriptive. One article was prescriptive alone. Technique methods were not represented. All data collected for each issue can be viewed in Appendix C.

### 1997 Creativity Research Journal Methods



Overlooking the fact that three methods were not used at all (archival, meta-analytic and technique) the data collected were fairly distributed among the other categories. Additionally, the fact that 25% of the empirical articles were multimethod indicated that researchers were employing more than one method to support and validate their investigations. It should be noted that qualitative and quantitative analyses appeared in the Special Issue 2 & 3 of Creativity, Art and Artists; only quantitative methods were used in Issues 1 and 4. The articles in Issue 2 and 3 examined artist themes, art influences and social views of creativity and art.

#### **Populations**

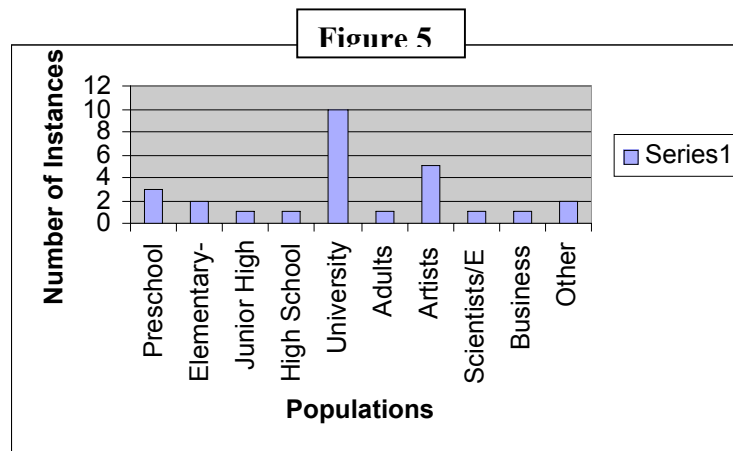
This fourth category examined what groups of people were utilized in empirical studies. A diverse sample was evident in CRJ 1997, as seen in Figure 5, with every population used at least once. The 'university student' population was recorded as more than a third while the 'artist' group was used approximately one-third of the time due to the combined special themed issue of Issues 2 & 3.

Two studies categorized their participants as ‘other’ as they did not meet Feist and Runco’s criteria. One study in Issue 2 & 3 used actors who participated in the research while a study in Issue 4 used those who responded to a newspaper advertisement.

Traditionally, only one type of population is found per study when analyzing the literature data. However, three articles in CRJ 1997 employed samples of multiple participants that are noteworthy to mention so as not to misinterpret the results. One study in Issue 2 & 3 used pre-school children, elementary school children and high school students to examine the varying developmental approaches to artistic giftedness. The authors of a study in Issue 4 looked at comprehension and the ability to use metaphor in pre-school and elementary school aged children while another used forty university students and two adults to test the effects of alcohol consumption on picture drawing during the verification phase of the creative process.

In the 1997 CRJ, each population was represented at least once and the population base was well distributed. Appendix C presents the data for each individual issue.

### 1997 Creativity Research Journal Populations



### Issues in Title and Foci

The final schema referred to what each article examined in its research and encompasses a wide range of topics. The topic recorded the most was art/artistic due to the Special Issue 2 & 3. It gave more depth to the scope of topics also as 4 articles had more than one focus. The “Special Issue on Creativity, Art and Artists” was not planned and the articles appearing without a call may suggest that those studying creativity are interested in art (Runco, 1997). Runco goes on to state that, “This may be because of what was previously mentioned regarding the arts being unambiguously creative. Certainly these special issues of CRJ indicate that creativity research is getting closer to grasping what is unique to the arts, how artists use their creativity and how the arts compliment other human endeavors.” p. 96.

In Figure 6 the second most recorded topic was Problem Solving/Incubation with six, and Developmental Processes were recorded at five. Social/Environmental Influences of Creativity and Testing/Measurement had recorded three each. Two topics, Education and Science/Scientific recorded 2 while the following had only 1: Giftedness, Business/Management, Gender Differences, Cross Cultural Differences, Emotion and Creative Behavior.

It is worth mentioning that 19 topics were not recorded at all (Synthetic/Divergent Thinking, Imagery/Visualization/Dreams, Intuition (thought), Intelligence and CR, Personality, Enhancement of CR, Motivation/Source/Origin, Brainstorming, Intuition (nature), Leadership, Therapy, Mental Health, Freewill/Will, Potential, Creative Product, Neurological, Psychic/Futuristic, Technology and Trends in Authorship). With nineteen topics being neglected, more focus must be directed toward these areas to make a balanced contribution to the field. Appendix C shows individual issue data.



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## **Appendix A: Concept Paper**

**Theme:**  
**Organizing and Disseminating Information About Creativity**  
**Initiative:**  
 Current Themes in the Creativity Journal Literature

**Project/Thesis Title:** **Organizing and Disseminating Information About Creativity: *Creativity Research Journal 1997.***

**Purpose and Questions:** The purpose of this project is to promote awareness of the content, themes and trends appearing in creativity research journals by concluding a five year initiative to organize and disseminate the information in those journals using an established process model for synthesizing journal literature. The questions guiding this project are:

- What are the similarities and differences in trends and themes in articles from the *Creativity Research Journal* for the calendar year 1997?
- What contents and methods are apparent?
- What kinds of materials appear?
- What are the implications of this information for the development of the domain of creativity?

**Rationale & Statement of Significance:** This project is part of a five-year ongoing research initiative at the International Center for Studies in Creativity (Murdock, 1999). Professors at ICSC have concerns that creativity has not been focused on in past journalism therefore current literature being produced in the field is often ignored. Journal reports regarding creativity are lacking concepts and issues to be synthesized. Feist and Runco remark that "...even with a 40 year history, little effort has been directed at the study of changes in the field, and no effort has been made to develop a historical perspective of the work being conducted" (1993, p. 271). Additionally, their report proposes that "...trend analytic research is viable and informative. It tells us not only where the field has gone, but gives us hints as to where it may be going" (p. 271).

This continuing project has shown considerable work through the latest efforts of Bowman-Jones, 1999; Carroll, 2000; Donaldson, 1999; Ezrin, 1999; and Moynihan, 2001. They have given notice to the lack of emphasis on creative issues and the significant benefit of interpreting creative journal literature. As a result, they have sustained a supporting role in what Murdock, Isaksen and Coleman note, "provide the field of creativity with what it needs in order to move forward to a desired future state of a discipline" (1993, p. 527).

**Description of the Method or Process:** This project will involve thorough readings of every article in the *Creativity Research Journal* for the calendar year 1997. In addition to the readings, the articles will be inventoried for existing themes and trends and a quantitative analysis will be used to present the findings in a manner as set forth by Feist

and Runco (1993). The project will involve five steps: (1) study the Feist and Runco (1993) process model for analyzing journal literature; (2) acquire and read the journal material published by the *Creativity Research Journal* for the calendar year 1997; (3) analyze the material according to the categories outlined in Feist and Runco (1993); (4) make changes, additions, modifications or adjustments to their schema as necessary or as dictated by the data; and (5) prepare the full project report that includes all findings and is organized as suitable for publication.

**Personal Learning Goals:**

- Expand my creativity vocabulary;
- Advance my knowledge of creativity journals;
- Become a more insightful reader;
- Develop a stronger curiosity and development of qualitative and quantitative research;
- Become an expert in data entry; and
- Improve time management skills

**Outcomes:**

- A concise and complete analysis of themes and trends from the *Creativity Research Journal* for 1997;
- A concise and complete analysis of pertinent statistics as outlined in the schema used;
- Two executive summaries for the ICSC Web Site;
- 20 CBIR annotations of this project, including my own; and
- Project Write-up

**Timeline:**

- September 2002:       Begin research for concept paper;  
                                  Devise rough draft of concept paper.
  
- October 2002:        Submit first concept paper;  
                                  Collect and organize journal articles;  
                                  Revise concept paper for next submission;  
                                  Begin reading Feist and Runco article; and  
                                  Establish connections with advisor on progress.
  
- November 2002:     Submit final copy of concept paper;  
                                  Finalize collection and organization of journal articles; and  
                                  Continue reading and synthesizing Feist and Runco article.
  
- December 2002:     Begin journal reading and recording of facts;  
                                  Become familiar with database for computer entry; and  
                                  Document and examine data collected from articles.

- January 2003: Continue journal reading/data entry; Inform advisor of progress; and Further investigate data entry process.
- February 2003: Finalize readings and data collections; Continue data entry and analyzing.
- □ March 2003 Begin writing
- April 2003 Submit project write-up for review; Make necessary changes to paper.
- May/June 2003 Final submission of project write-up and all materials; Complete 20 Executive Summaries for CBIR.

**Principal Investigators:** Advisor, Mary C. Murdock, Ed. D., Candidate, Wendy S. Pellow

#### **Related Literature:**

Bowman-Jones, L. C. (1999). *Organizing and disseminating knowledge about creativity themes in the 1998 creativity journal literature – Journal of Creative Behavior*. Unpublished master's project, State University College at Buffalo, NY.

Carroll, H. S. (2000). *Creativity Research Journal, 1999 in summary*. Unpublished master's project, State University College at Buffalo, NY.

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**Appendix B: Definitions and Coding Criteria, Feist and Runco Article**

[Material from Feist and Runco (1993).]



## Appendix C: Data Graphs

## Appendix D: Raw Data

## **Appendix E: Empirical and Nonempirical Coding Forms**

## **Appendix F: Journal Abstracts**