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Developing a Program for Creative Leadership Training and Education
Phase I: A Model and Strategies for Implementation
by

J. Algene Steele

An Abstract of a Project
in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

December 2006

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

ABSTRACT OF PROJECT

*Developing a Program for Creative Leadership Training and Education
Phase I: A Model and Strategies for Implementation*

This project contains the background and process of development for a creative leadership training and education program for personnel and students of Freed-Hardeman University in Henderson, Tennessee, resulting from the merging of two independent initiatives put forth by the author and Dr. Ray Eldridge, Dean of the School of Business, Freed-Hardeman University. The process used to develop the initiative, the strategies applied to build support and those planned to implement the program are included, as well as support materials for the program and an explanation and diagramming of a fully accommodating model of content known as the Freed-Hardeman University Model of Creative Leadership Training and Education (the FHU Model). Additionally, developmental diagrams illustrating the parallels between three progenitor models and the FHU Model and other peripheral diagrams and proposals are also presented.

Date

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Dates of Approval:

Dr. Mary Murdock, Advisor
The International Center for Studies in Creativity

J. Algene Steele
Student

Dedication

To my wife, Donna, and daughters, Jessica and Anna Catherine, who have sacrificed a great deal to allow me the opportunity to pursue this dream and have a life-changing experience along the way. For their willingness to listen to my “creativity talk” without falling asleep...right away. For staying up later than usual waiting for me to help with homework after my writing or reading one thing or another. For putting some plans on hold and adjusting others while this Master’s was being worked on. For their enthusiasm listening to stories of summer life in Buffalo and the strangers I met there who became my friends. For their support in so many ways—ways I may never fully know, I dedicate this effort to them. Thank you. I’m looking forward to returning to a more “normal” life with the “Steele women”—albeit a richer, fuller and more rewarding life, Lord willing...

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Cohort 2005+. A phenomenal group with even greater potential. It has been a blessing to be in the company of all these remarkable people: Buchra Afghani, Helen-Louise Azzara, Maren Baermann, Stephen Becker, Bridget Benton, Tracey Britton, Gloria Cardarelli, Janice Francisco, Stephen Gareau, Sylvie Gélinas, Daniel Greenberger, Marlies Grindlay, Martha Guidry, Stephen Kochan (my smarter twin), Ka Yee Man, Gregory Melia, Karen Morris, Demaree Poole, Alexander vonReumont, Sharon Walsh and Rita Ware. For the memories provided by each of you, the camaraderie that I hope will continue, the benefit of all your experiences, capabilities, talents and knowledge, but, especially, for your friendship. For those here now and from the beginning, for those who had to leave too soon, for those who joined us along the way—for all—once a part of this amazing group, always a part of this amazing group: Cohort 2005.

Mary Murdock. For your kindness, support and inspiration. Your insight and your wisdom make you an educator and a “creative leader” of the highest order. Your ability to get the best from your students is so effortless and “magical”—a pleasure to watch and an honor to be a part of.

Gerard Puccio, Roger Firestien, and Sue Keller-Mathers—teachers, friends and colleagues—for each of your encouragements, positive energy, vast knowledge and enthusiastic teaching. Great examples, all.

My coworkers in Marketing and University Relations: **Jud Davis, Leah Harrison, Josh Woods, Kristi Montague, Kelly Redd**, for making adjustments, providing support

in many ways and tolerating me in the best and worst of times. May greater creativity be ours.

Tony Allen, Belinda Anderson, Dawn Bramblett and Dave Clouse. For providing opportunities to practice and fine-tune my facilitation skills.

My students in ART 234, Fall 2005. For whose interest and enthusiasm made it easy to teach creativity and CPS and showed me how it could be.

The Preliminary Group of Six (Tony, Mike, Ray, John and Monte). May there be many good things and greater projects in our future together.

And finally, **Freed-Hardeman University**, a great university with a great tradition, for being my benefactor. A university finding its way to a greater future that I want to help build.

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NOTE: For more effective copying, black and white versions of model graphics and diagrams are located in Appendix D.

*Leadership is more than just having individuals reaching goals,
it's having them reach their fullest potential.*

Otis N. Glover (attributed)
(Etuk, 2002, p. 219)

SECTION 1: PROJECT BACKGROUND

Background

Freed-Hardeman University is a small private university of approximately 2,000 students, located in Henderson, Tenn., a town of almost 6,000 people. The surrounding region is largely rural with Jackson, a city of approximately 60,000 people, 20 miles away, and Memphis, a city of approximately 700,000, 85 miles to the west. Henderson and the university's geographical location, while presenting many benefits such as low crime rates, moderate income, affordable property taxes, community cohesiveness, and solid public education, is not without its difficulties. Providing improved means for developing and implementing creative and useful solutions and heightened awareness of key leadership capabilities and their application through the creative leadership program presented in this project will have a far-reaching affect on Henderson and the surrounding region as this information seeps into the community. Direct efforts to involve the community in the program, obviously, will yield remarkable results.

Historically, attracting commerce and citizens to the community has been problematic. While the university enjoys the support of the community and provides many opportunities for cultural and educational experiences to the citizenry, it too faces difficulties due to location. Specifically, the ever-present need to recruit students is confounded by the difficulty of attracting prospects to a small rural town. Innovative programs, particularly those that can effectively reconfigure existing resources, such as the creative leadership program, can have a profound and positive effect on the image, reputation and outreach of the university and its ability to attract exceptional students.

The university, while seeking to continue and build upon its 138-year tradition of higher education in these times of heightened competition and complexity, is in need of fresh insights, productive thinking, new ideas and unique programs to move forward toward a successful and thriving future. Not surprising, efforts to develop new ways and imaginative approaches are often met with the lethargy of tradition and convention, not uncommon in the cultures of many institutions of higher learning. To its credit, key individuals within the university community, understand this dynamic and see the need to shake off these limitations. It is in this environment of urgency and reinvigoration that a new program in creative leadership can have its greatest and synergistic effect. Not only will students benefit from the learning provided by this program when applied to their lives and careers, but also those employed by the university can use the information to improve the campus environment, their work relationships and the countless areas of influence and involvement in which they participate.

Purpose

The purpose of this project was to begin to develop a program for creativity and leadership training and education for the administration, faculty, staff and students of Freed-Hardeman University. This creativity and leadership program emerged from two independent initiatives that began as informal support-building conversations of the author and Ray Eldridge, Dean of the School of Business, with selected colleagues across the university campus. Both plans sought to introduce specific concepts regarding leadership, creativity, creative problem solving and associated skills to administrators, faculty, staff and students of the Freed-Hardeman community.

The initial effort was a proposal for an undergraduate minor in Creative Studies for Freed-Hardeman students designed to become a Bachelor of Arts or Bachelor of Science program within three to five years. This informal proposal (Steele, 2006; see Appendix A) was developed and presented to an ad hoc group for further discussion and refinement. This group consisted of Dr. Mike Johnson, Associate Vice President for Academics; Dr. Steve Johnson, Dean of the School of Arts and Humanities; Dr. Barbara England, Chair, Department of Fine Arts; and Dr. Kippy Myers, Chair, Department of Interdisciplinary Studies.

As presented by Eldridge, the second initiative was to introduce a leadership-training program into the curriculum and culture of FHU (personal communication, August 14, 2006). At a second meeting on August 18, we decided that such a program would merge existing courses, new courses, special seminars, extracurricular activities and other pertinent elements, existing and new, into an organized whole. According to initial plans (meeting, August 30), the students' involvement in the program would conclude with their receiving a leadership credential for completing the required regimen. Initial development began with the preliminary group of six, August 30: Dr. Eldridge; Tony Allen, Director of Student Success; Mike Cravens, Director of Graduate Studies in Counseling; John Sweeney, Dean of the School of Education; Monte Tatom, Graduate Professor in the School of Education; and myself.

The Creative Studies minor and other efforts to introduce creativity into the curriculum and culture of FHU seemed to fit well as a part of the leadership-training program and was incorporated into the plans for the program's development. This

combination resulted in a creativity and leadership program that is more substantial in scope and more strongly marketable to the various constituencies of the university. The introduction of creativity to campus culture through creative studies and other means will benefit from the momentum and energy resulting from the need for leadership education that is widely endorsed and readily comprehended by the campus community. At the same time, we feel that our competitor-institutions cannot easily duplicate the unique component of creativity in programs they may develop.

The underlying objective of this effort was to develop a program that could accommodate any content or components relevant to creativity and leadership, including any unidentified elements or areas that might become pertinent to creative leadership in the future. The Freed-Hardeman University Model for Creative Leadership Training and Education was developed with this objective in mind.

Rationale for Selection

The primary aim for a viable project was to accomplish something that would have a “maximum impact” on the participants and the culture of the university, as well as on the surrounding community and region. Such an effort would benefit the present and future state of those involved. This project fits the criterion.

Mihaly Csikszentmihalyi (1996) notes that “the results of creativity enrich the culture and...indirectly improve the quality of all our lives.” He continues, “problems are solved only when we devote a great deal of attention to them and in a creative way...to have a good life, it is not enough to remove what is wrong from it... We also need a positive goal...[Creativity] provides one of the most exciting models for living (p. 10,

11). There is no other domain or skill-set that is more important or that touches in a positive way so many facets of our existence, interactions, relationships and lives than creativity. Any effort that encourages or instills this information in others is of utmost importance and, often, urgently needed. To open someone's eyes so that he or she becomes aware of their need for these skills is a fulfilling work and a gratifying accomplishment. To see them become enthralled with their creative efforts or abilities as they find application for them in the course of their lives is a great success. To provide additional content and further opportunities in the training and education of more effective leaders in conjunction with their creative capabilities can have an even greater positive effect on each participant's future achievements. "Creative leadership" is a formidable combination.

Fortunately, the ability to teach creativity, its connection to skills-based leadership, the methods and means of effective instruction, the design of effective education and training programs and the theories and models of creativity, leadership and creative leadership, as well as supportive research, are discussed in the literature. (Bull et al., 1995; Fasko, 2000; Murdock, 2003; Scott et al., 2004)

The development of a creative leadership program, with all relevant components, at Freed-Hardeman, will provide the opportunity to have a maximum positive impact on many levels for years to come.

SECTION 2: PERTINENT LITERATURE

Introduction

This section contains twelve annotations of relevant books and articles that provided foundational information regarding creativity, leadership, creative leadership, training and education, as well as the details of the progenitor models used to develop the Freed-Hardeman University model. Articles discussing specific requirements for effective training and education programs in creativity are included. Some of these articles deal with similar issues in leadership training and education, though not as extensively or in the quantity available regarding the training and education of creativity.

Selected Annotated Bibliography

Amabile, T.M. (1996). *Creativity in context*. Boulder, Co.: Westview Press.

This work provided key information for one of three progenitor models used to develop the FHU Model for Training and Education. Amabile's Creative Performance Model and additional associated models have been updated in this second presentation of her research into a Componential Framework for Creativity. The detail and depth of this work provides a solid foundation for understanding how creative effort occurs.

Bull, K.S., Montgomery, D., and Baloch, L. (1995). Teaching creativity at the college level: A synthesis of curricular components perceived as important by instructors. *Creativity Research Journal*, 8, 83-89.

One of four studies cited here that provide useful information regarding the development of programs of creativity training and education, this brief work of Bull et al. looks at more than 100 widely diverse creativity courses. Conclusions provide insights into content and environmental issues important to faculty teaching creativity.

Carroll, J.B. (1993). *Human cognitive abilities: A survey of factor-analytic studies*. Cambridge: Cambridge University Press.

An invaluable and comprehensive technical work that seeks to identify and organize every cognitive ability determined by research up to the time of publication. Abilities are organized according to groups of abilities, although their

interconnectedness is recognized and expounded. Of particular interest to this effort was Chapter 10: Abilities in the Domain of Idea Production.

Fasko, D., Jr (2000). Education and creativity. *Creativity Research Journal*, 13, 317-327.

Beginning with Guilford's 1950 address to the American Psychological Association, in this second of four key articles, Fasko provides approaches to teaching and various models of instruction and offers many possible paths to successful in learning. Additionally, rationale is given to justify the inclusion of creativity education in the college curriculum.

Fox, J.M. & Fox, R.L. (2004). *Exploring the nature of creativity*. Dubuque: IA: Kendall/Hunt.

It's all in here. This compilation of the basics of creativity is an essential source for background information and rationale. The importance of this work is in its ability to explain creativity to the uninitiated and provide the basic tenets necessary for further exploration and study of this fascinating field. The terminology, the structure, the key concepts, and more are all part of this valuable tome.

Goleman, D. (1998). *Working with emotional intelligence*. New York: Bantam.

Though not the original work by Goleman in emotional intelligence, this book provides a concise overview of the elements included in Personal and Social Competences as well as valuable commentary of the effectiveness of an emotional intelligence frame of reference.

Mumford, M.D., Zaccaro, S.J., Harding, F.D., Jacobs, T.O., and Fleishman, E.A. (2000). Leadership skills for a changing world: Solving complex social problems. *Leadership Quarterly*, 11, 11-35.

This article delineates the components of their skills-based model, provides conceptual support and defines the model's elements. Discussion of the model's components is extensive.

Mumford, M.D., Zaccaro, S.J., Connelly, M.S., Marks, M.A. (2000). Leadership skills: Conclusions and future directions. *Leadership Quarterly*, 11, 155-170.

A thorough analysis of the skills-based model developed by Mumford et al. establishing the viability of the model on multiple levels. Emphasis is given to those elements of the model that contribute to leader performance and differences that might exist between various levels of leadership. The skills-based model's application to other theories and models is also discussed. The article concludes that this model has great potential in the current post-industrial environment and calls for further research to further establish its efficacy.

Murdock, M.C. (2003). The effects of teaching programmes intended to stimulate creativity: A disciplinary view. *Scandinavian Journal of Educational Research*, 47, 339-357.

The third of four noteworthy articles dealing with the issues surrounding creativity education, this article focuses on programs and disciplines and their effective organization in inculcating creativity processes and skills. This article clarifies definitions and appropriate elements for inclusion in training and education efforts. Additionally, it includes discussion of “What is Creativity?” and its teachability. Murdock concludes with five suggestions for future directions, valuable for providing guidance to any subsequent efforts to develop creativity training and education programs.

Northouse, P.G. (2004). *Leadership: Theory and practice (Third Edition)*. Thousand Oaks, CA: Sage Publications.

This survey text of the prevalent approaches and theories of leadership is an invaluable reference that provides thorough yet concise explanations of the history and components of each theory as well as strengths and criticisms. Valuable as a one-stop resource for the many leadership theories in used today.

Puccio, G.J., Murdock, M.C. and Mance, M. (2007). *Creative leadership: Skills that drive change*. Thousand Oaks, Calif.: Sage.

This latest work from the incomparable minds of Puccio, Murdock and Mance defines a relatively new approach to leadership that combines the latest of creative problem solving with the most practical approaches to leadership, thus providing an essential guide for effective leadership—creative leadership—through the next millennium. A truly stupendous book. It held me spellbound. I laughed, I cried, I couldn't put it down. The latest revision of the Osborn/Parnes Creative Problem Solving Process is presented here in the form of Creative Problem Solving/Thinking Styles with the details necessary to commence its practice. If you read only one book for the rest of your life and for the lives of your children's children's children, this is the one to read. Coming soon to a theatre near you (we can only hope).

Scott, G., Leritz, L.E., and Mumford, M.D. (2004). The effectiveness of creativity training: A quantitative review. *Creativity Research Journal*, 16, 361-388.

The final article of four cited here dealing with creativity training and education, this article provides a meta-analysis of more than 70 prior studies on the effectiveness of various creativity training efforts. Comparisons and conclusions are helpful in determining appropriate direction and tact. Criticisms are discussed and standouts are presented. The article concludes that creativity training works and is effective in varied situations. Strengths and weaknesses of some interventions are included.

SECTION 3: PROCESS PLAN

Introduction

After a series of conversations designed to promote the introduction of creativity and explore possible ways to incorporate creativity training and education, in May and June 2006, with various people across campus, I concluded that there was sufficient support to initiate a proposal for a minor in Creative Studies. With the encouragement of the associate vice president for academics, I developed an informal proposal for a minor in Creative Studies in July 2006 (Steele, 2006a; see Appendix A). Dr. Eldridge began a similar “conversational tour” and after talking to some of the same people, introduced me to his idea regarding a “leadership institute” for the university. Although pursuing different topics, the logical connection between creativity and leadership was undeniable. We both sought similar objectives within these two separate areas. After discussions with Dr. Eldridge and the realization that a creative leadership program was a viable way for both of us to accomplish our plans, an “ad hoc” committee was formed to begin developing the idea further. The members, detailed above, were all people we had talked to separately who had expressed enthusiastic support for that which we proposed. On Wednesday, August 30, the group met for the first time. We have met, as a group, five times and have had two additional meetings to present our ideas and progress to administrators, faculty and staff.

Throughout the development of this project I have maintained a record of progress in journals, e-mail, and notes. These were used to construct the timeline delineated below through meeting synopses.

Timeline through Meeting Synopses

Meeting 1 (30 August): The purpose of this meeting was to simply get everyone's thoughts and ideas "on the table." The entire preliminary group of six was present and each presented their thoughts and reasons for wanting to be involved in this effort.

Algene Steele: provided a notebook to each member of the preliminary group to help maintain accumulated information; each notebook included pages labeled for diverging key elements for program development and a copy of the skills approach chapter from Northouse (2004); provided background and information regarding my Masters in Creative Studies and Change Leadership and what it means for this effort.

Ray Eldridge: provided background and information regarding his interests and thoughts regarding a leadership institute or such like for FHU; information from a similar program, the Institute for Leadership Advancement at The Terry College of Business, University of Georgia.

John Sweeney: talked about leadership courses in graduate programs, including MBA and EDS; undergraduate programs include courses, possible new courses, extracurricular activities; need to end with a minor and/or credential

Tony Allen: the importance of such an effort for recruitment and retention, citing the need for a comprehensive plan that can involve everyone from prospects to alumni; needs to be part of the freshman or orientation experience; benefits choice of major during sophomore year; include in post-graduation programs for juniors and seniors; other groups and organizations that may play a part would be the university's orientation

program, student involvement organization, student government association, social clubs, retention program, student-run music/variety show and the training program for student leaders—all these provide leadership opportunities; addition of creativity is plus.

Mike Cravens: there are historical precedence and trends that make this particularly pertinent; cited similar programs at California Health Sciences, Excelsior, Vanderbilt, Southern Christian; leadership training is needed for undergraduate and graduate programs in counseling.

Monte Tatom: many items are already in place; may be possible to offer a master's in leadership at some point; elements can be offered on weekends; need to recognized the different structures and process in undergraduate and graduate levels.

Additional comments: graduate assistants may be available for undergraduate organizations to provide graduate-level opportunities; all clubs and organizations need to be included if possible; need to be aware that careers change, sometimes immediately after graduation, and provide students with skills to manage these sudden changes

Possible additions to the preliminary group of six were also discussed.

Tasks: everyone develop their model (undergraduate and graduate) for such a program;

Meeting 2 (September 13): The following issues were discussed: graduate components; cross-discipline issues relevant to counseling and grant writing; potential cost for the program (expected to be low due to incorporation of existing courses, activities, personnel and facilities); students will participate for as long as four years while enrolled; need for certification or credential for participants; need for faculty

training and additional courses, particularly in creativity; incorporation of ropes course and similar activities; inclusion in student orientation; reasons for commencing earlier, rather than later; need to add special seminars, a form of curriculum and instructional development (CID) for students; possibility of CID-independent program of instruction and training; possible connections with activities and plans of other campus areas and committee; ways to increase community involvement and benefits for the local chamber of commerce.

Presentations included lists of existing courses and possible activities and additional information from similar programs. The preliminary version of the FHU Model was presented and feedback was requested.

Meeting 3 (September 20): Monte Tatom and I met to discuss how elements will be included in the program and how participation and completion will be recorded. We developed the organization and content for the Creative Leadership Program Achievements Form (Appendix B).

My task: design the achievements form

Meeting 4 (September 28): Monte Tatom and I had a follow-up meeting and reviewed the achievements form. Adjustments were made and it was readied for presentation to the group at our next meeting.

Later: Attended a CID session about critical thinking. Went to learn more about critical thinking, to determine its relationship to creative thinking and to experience the CID session environment.

My task: Make corrections and changes for the achievements form. I have decided to add a record-keeping feature to the form beside the items lists.

Meeting 5 (October 4): As plans continue, the following concerns have been raised: what is required for compliance with specific academic requirements?; how will participation in Saturday Seminars be documented?; will there be prerequisites for participation? If so what will they include (GPA minimum, character attributes, disciplinary action)?; how will transfer students achieve the necessary activity credits?; how will the Saturday Seminars be staffed?; how will the schedule and repetition of seminars be arranged?; will freshmen, sophomore, junior and senior-level seminars be necessary?; how can CID sessions be used to inform and instruct faculty of program details?

Question raised as to whether students would be able to “double dip” (count courses taken as part of the program toward both the minor in creative leadership and their major program). Later the vice president for academics said that it is allowed for a maximum of two courses.

My tasks: continue working on the model; develop a list of possible CID topics related to creativity and CPS; add “DRAFT” to the achievements form and produce 30-40 copies for distribution at lunch meeting.

Meeting 6 (October 18): Barbara England, Kippy Myers and I met to discuss the minor in creativity studies. I presented the informal proposal begun earlier and continuously updated. The information was favorably received. It has been Barbara’s experience that a more practical strategy is to present a few courses at a time rather than

the entire program of study. We decided to propose three new courses for creative studies and rename the current creativity course. Creative Methods will be called Introduction to Creativity. New courses will include: Creative Problem Solving (CPS) and Facilitation, Foundations of Creativity and Creative Learning, and Creative Leadership. Additional changes and adjustments were discussed as well. It will be helpful to introduce the CRS (Creative Studies) discipline code. These courses will be cross-listed as needed but will be part of the Interdisciplinary Studies curriculum. Responsibilities for teaching these additional courses was discussed.

Meeting 7 (October 26): Lunch meeting with interested faculty and staff—This initial effort to introduce the program to the faculty and staff at-large was attended by 17 people representing a diverse cross-section of the campus community. John Sweeney emceed the meeting and introduced the program. I presented the achievements form DRAFT and the model. Ray Eldridge talked about the trans-disciplinary nature of the program and the need for widespread support. Some attendees made suggestions for additions to the form; offered resources from their respective areas; proposed future events and visions; pointed out benefits for family, church and community; emphasized need for a visioning component in the program content; noted non-course opportunities for students; recognized advantages of this program as a unique feature of FHU; diverged possible additions and new initiatives that could result from the program; proposed inclusion of servant leadership components and activities, diversity issues, team-building, increased productivity and conflict management; and suggested inclusion of parents as significant influencers of student recruits. Program was favorably accepted.

Meeting 8 (November 6): Meeting with president and cabinet—The purpose of this meeting was to simply introduce the program to the administration. The following are the minutes from the meeting provided by the Office of the President:

Creative Leadership Initiative

Dr. Sweeney gave an overview of the initiative, which began with the formation of the MBA program. This is a cross-discipline initiative that will serve as a catalyst for new avenues of thinking about leadership training.

Mr. Steele shared a handout that takes existing courses and proposed Saturday seminars (some of the seminars are already being utilized) and weaving these elements into a leadership program for students. President Sewell noted that many schools have a requirement of community service hours for graduation that draws heavily on involvement – a key to retention.

One important element for the success of this program is not only teaching leadership skills, but also actively exercising leadership skills, getting our own faculty and staff involved.

Meeting 9 (November 8): We have received some feedback from faculty members and it has been encouraging and supportive. The meeting with the president and his cabinet went well and the initiative was well received. Current issues include: place of program within the university's organizational structure and a physical location that can be accessed by students and others; getting approval for new creativity courses; informing participants of common components to be included in each educational component; establishing acceptable list of activities that promote leadership; ensuring that all elements contribute substantively to the program's objectives; the structure and objectives of seminars, generally and specifically; appropriate post-seminar activities. The FHU model and the Creative Leadership Program Achievements Form should resolve most of these issues.

The following decisions have been made: the Creative Leadership Program will be presented to the entire faculty and staff at our January conference. (The committee is

prepared to solicit an appropriate keynote speaker for the January conference, if necessary.) The first three or four months of the spring 2007 semester will be the quiet-phase introduction of the program to students and faculty. Key student leaders will be informed of the plans and encouraged to involve others. A presentation will be made to the entire student body in early April encouraging them to participate in the program and register for appropriate courses for the fall 2007 semester. The office of Tony Allen will serve as the initial physical location for the program. Tony will maintain the official and permanent records of participation. He is currently determining if a name change for his office would be necessary or beneficial with the addition of the program to his responsibilities. We estimate that ten percent of the student body—180-200 students—will be involved in the program during its first semester. The “ad hoc” committee will seek designees from each school to work with our committee and form an advisory council for the program. Management personnel choices and responsibilities will be made. Plans must be developed to promote the program and provide means of communication with and between participants. Arrangements must be made to include a description of the program in the university catalog. The potential to leverage administrative software to track and record participation must be determined. This effort must provide its own advisory structure and not depend on current student advisors. A special session to inform admissions staff must be arranged. I may serve as the academic advisor for the program.

My specific tasks are to: make contact with the vice president in charge of the January conference; prepare new course proposals; complete work on the model; and

provide training in CPS facilitation for Tony Allen and key student leaders. Two CPS sessions are planned in late January. A preliminary interview will be completed by January 8 in preparation for these sessions.

Meeting 10 (November 29): John Sweeney, Ray Eldridge, Monte Tatom, Tony Allen and myself were present. I presented the diagrams relevant to the model to the group with brief explanations. Our focus was on next steps; specifically, 1) in what ways might we overcome the “budgetary implications” of the creative studies courses that have been proposed; 2) what can we contribute to the January faculty-staff conference; and, 3) what can be done in the coming months to promote and implement the program by next fall. Eldridge mentioned a leadership initiative at Dominica College in San Francisco. By the next year we hope to have 75-100 students involved in the program and for the program to be a significant factor in recruitment and retention efforts.

My specific tasks are to recommend a keynote speaker to our conference committee, to update the program achievements form for presentation to our vice president for academics and the chair of our Academic Affairs Committee, and to begin discussions with our grant writer, advancement vice president and others who may be able to find funding opportunities for a “chair of creative leadership” and, thus, overcome a major obstacle to offering new creative studies courses. Tony will begin plans for summer seminars and activities relevant to the program and will provide a revised list of activities and seminars his office can provide. Ray and John will present the achievement form, the de facto program outline, to our academics vice president and committee chair.

Meeting 11 (December 13): This will be our next scheduled meeting to continue plans for the program. Specifically, we will be planning our presentation to introduce the program to all faculty and staff at the bi-annual faculty-staff conference scheduled for January.

Phases of Implementation

The scope of this creative leadership program is too great to be completed within the timeframe of this project. The entire program will be completed in at least two additional phases. This project focuses on Phase I objectives that include establishing a model for program content and developing initial implementation strategies.

The second phase will focus on more specific plans and requirements necessary to promote and implement the undergraduate portion of the program by fall 2007, including proposals for the first set of new Creative Studies courses. Additionally, efforts to inform, prepare, and train administrators, faculty, and staff, along with the graduate components of this initiative will commence during the second phase, beginning January 2007. With fewer procedural issues in the graduate approval process, implementation of the graduate portion of the program is expected by fall 2007 as well.

The third phase will include making necessary adjustments in the program as it progresses as well as the subsequent addition of courses, seminars, activities, faculty, facilities and personnel needed to ensure the ongoing success of the program. Specifically, subsequent tiers of courses are needed to complete the Creative Studies minor and, later, to build the Creative Studies bachelor program. These will be part of the third phase.

Time Required

This project, as of mid-November, has required more than 200 hours for research, reading, writing and meetings.

Meetings.....	14 hours
Research, reading and writing.....	212 hours
Total time	226 hours

SECTION 4: OUTCOMES

Introduction

In the course of this project I have contributed to the development of the university's new creative leadership program and strategies for its implementation. I felt that it was essential that a solid foundation and an accommodating framework be created to provide structure and guidance for present and future program components. A great deal of my time on this project focused on that. Additional items were completed and were generally in support of this primary endeavor. Additional details are described above.

In my concept paper (Steele, 2006b, p. 2), I specified these items as my focus during the first phase of this project:

1. Define the various components necessary for a program of creativity and leadership training and education;
2. Develop the conceptual framework that will provide structure for the program;
3. Document and detail models of instruction and methods of delivery;
4. Develop key strategies designed to create acceptance and generate excitement in faculty, staff, administrators and trustees; and
5. Outline objectives of the second and third phases that will not be completed before December 2006.

The first three items are included within the Creative Leadership Program Handbook (Appendix C). Initial key strategies (item 4) were not formally set and subsequent strategies, which will be more formally delineated, will be part of the second phase of this project. As for the final item, objectives for the second and third phases are included below.

Specific Products

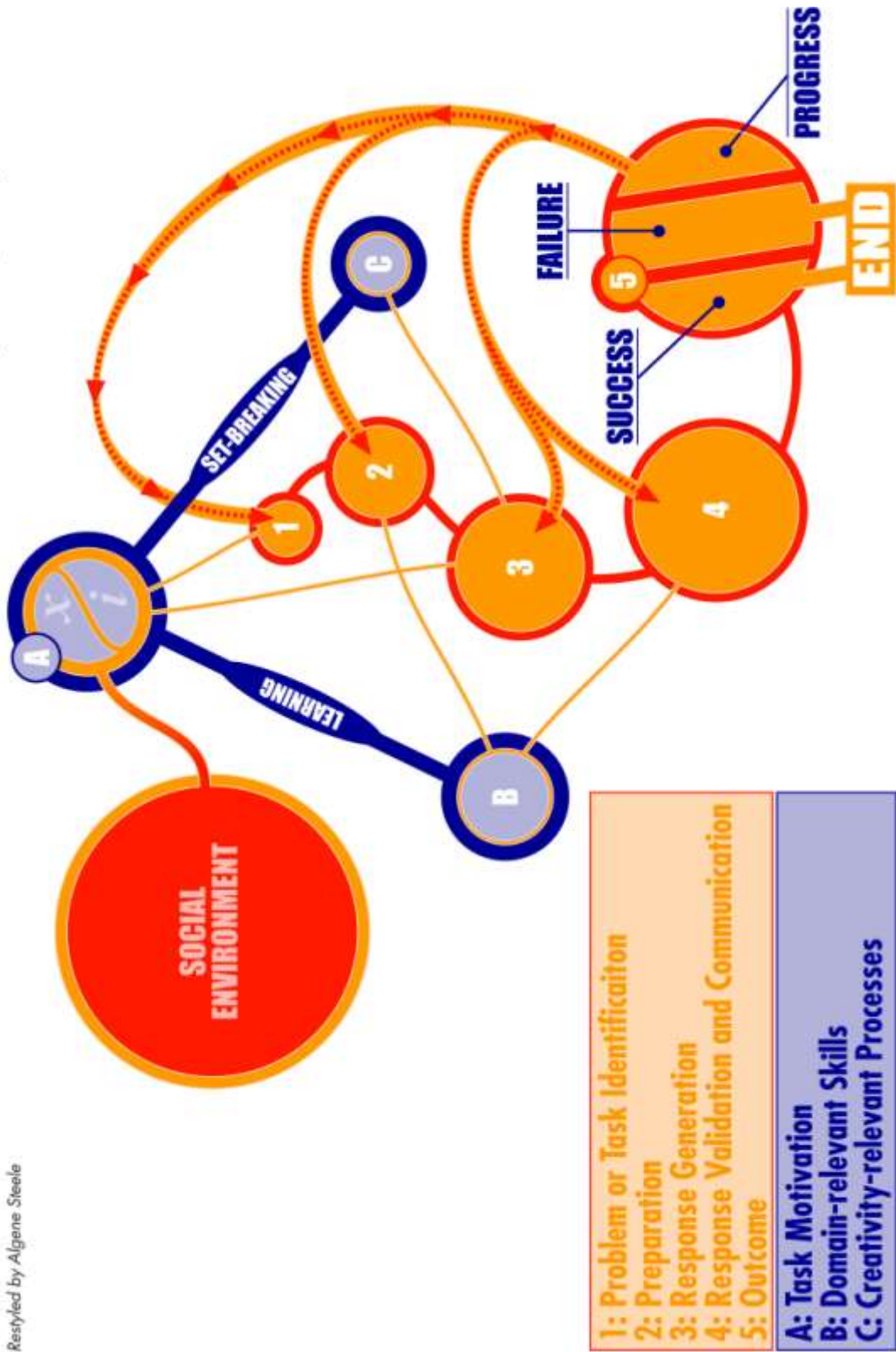
Products of this project include:

- Restyled diagrams of three progenitor models: the Componential Framework for Creativity (Amabile, 1996), Figure 1; the Skills-based Model (Mumford et al., 2000), Figure 2; and Emotional Intelligence (Goleman, 1998), Figure 3.
- Developmental diagrams illustrating parallels between three progenitor models and the FHU Model (Figures 4, 5, 6, 7).
- The Freed-Hardeman University Creative Leadership Training and Education Model, a diagram in two styles (amorphic and geometric) depicting the content components for the Freed-Hardeman Creative Leadership Program. (Figures 8, 9)
- Diagram illustrating potential integration of major leadership approaches and theories (Northouse, 2004) into the Mumford et al. skills-based model (Figure 10).
- Informal proposal for courses or minor in Creative Studies (Appendix A)
- *The Creative Leadership Program Achievements Form*, a folder-styled form designed to track individual participation in the Freed-Hardeman Creative Leadership Program. Additionally, it serves as a de facto outline of the instructional components of the program. (Appendix B)
- *The Creative Leadership Program Handbook*, a manuscript for a faculty and staff handbook for the program explaining its rationale and components. (Appendix C)
- Proposals and syllabi for three new creative studies courses: Creative Problem Solving (CPS) and Facilitation; Creativity Foundation and Learning; Creative Leadership. (Appendix E)

Regarding model graphics and diagrams:

- For more effective copying, black and white versions of model graphics and diagrams can be found in Appendix D.

Figure 1.
CREATIVE PERFORMANCE MODEL AND COMPONENTIAL FRAMEWORK OF CREATIVITY (Amabile, 1996)
 Restyled by Algene Steele



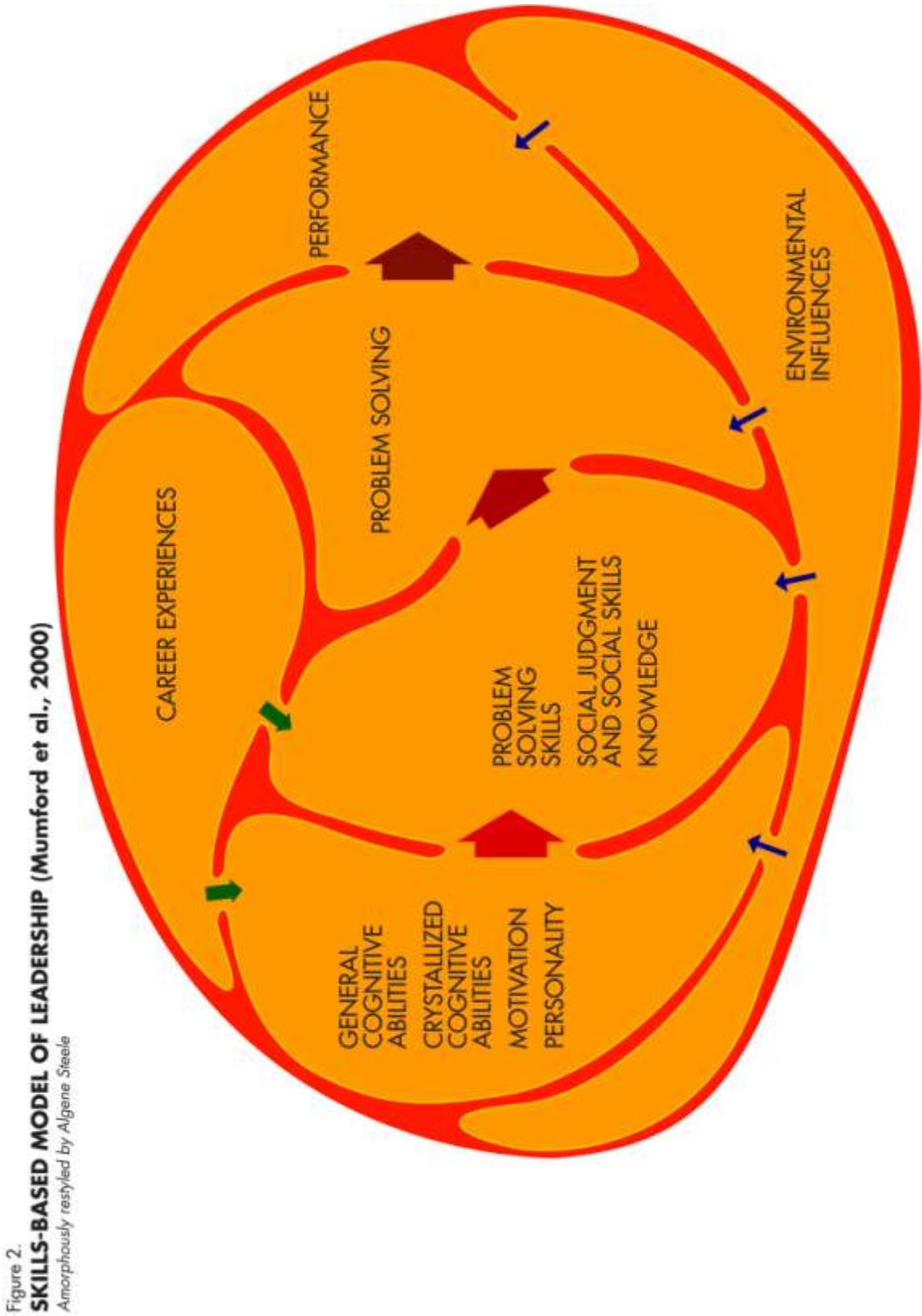
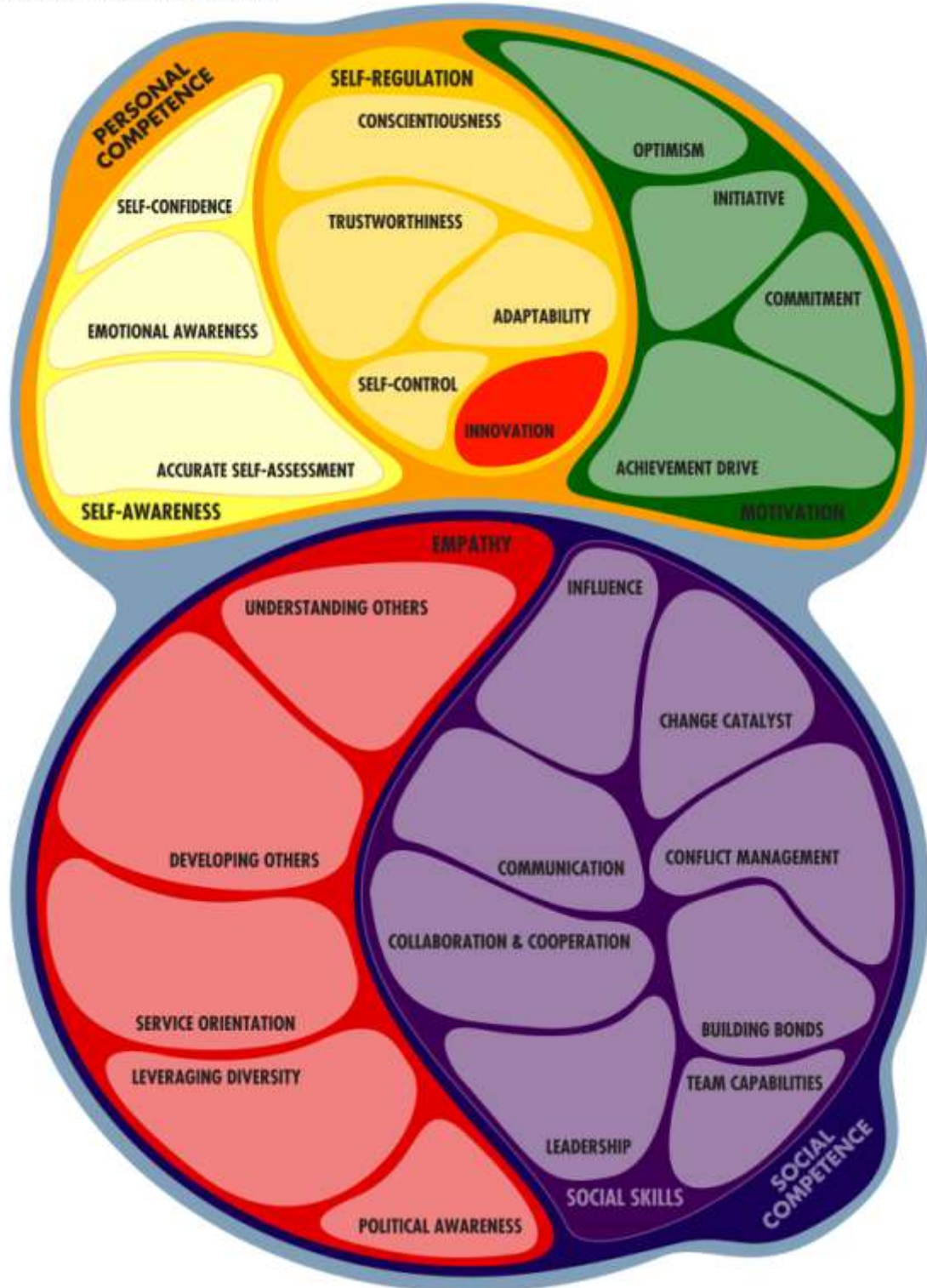
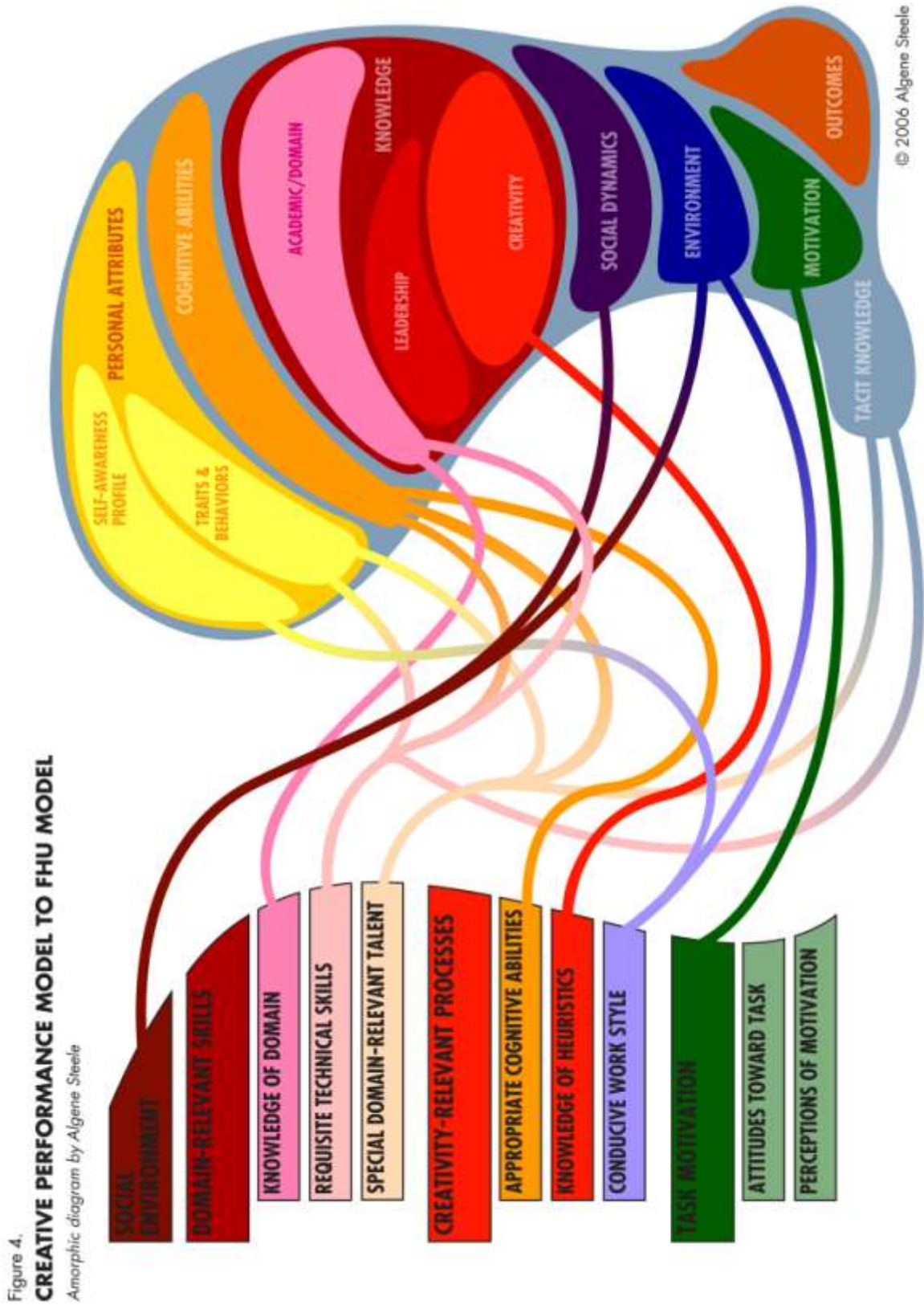


Figure 3.
EMOTIONAL INTELLIGENCES (Goleman, 1998)
Amorphously restyled by Algena Steele





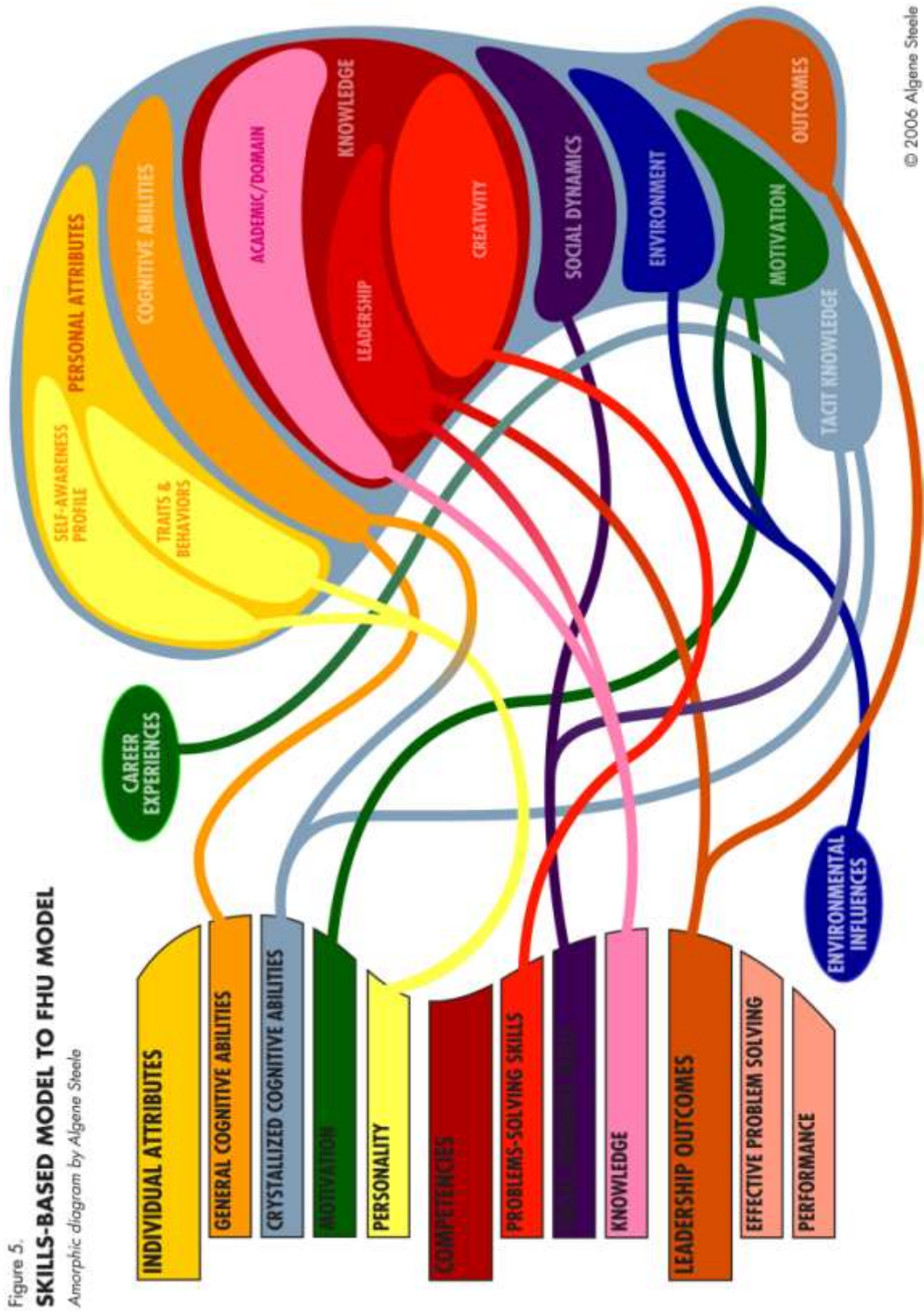
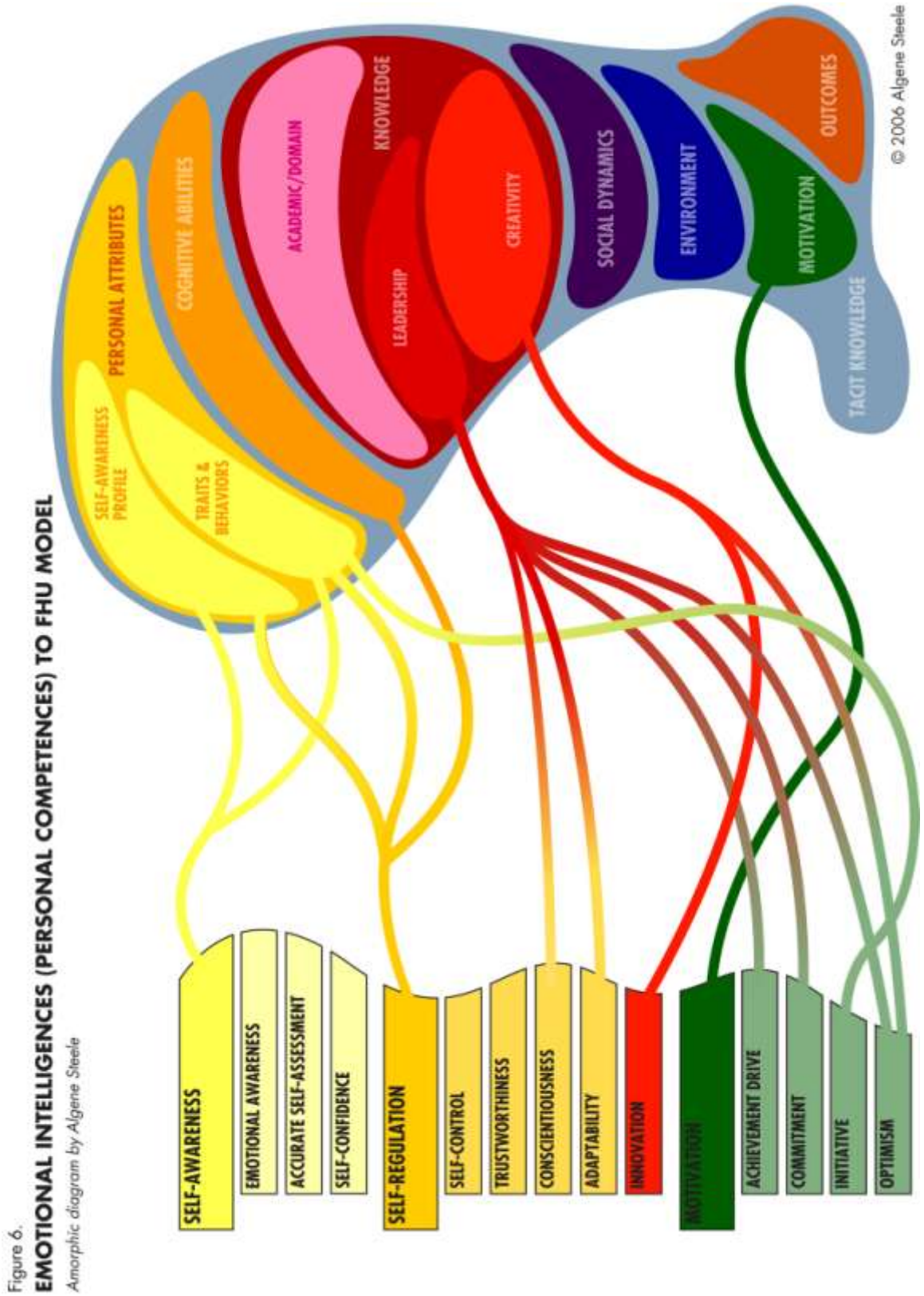


Figure 5.
SKILLS-BASED MODEL TO FHU MODEL
Morphic diagram by Algene Steele



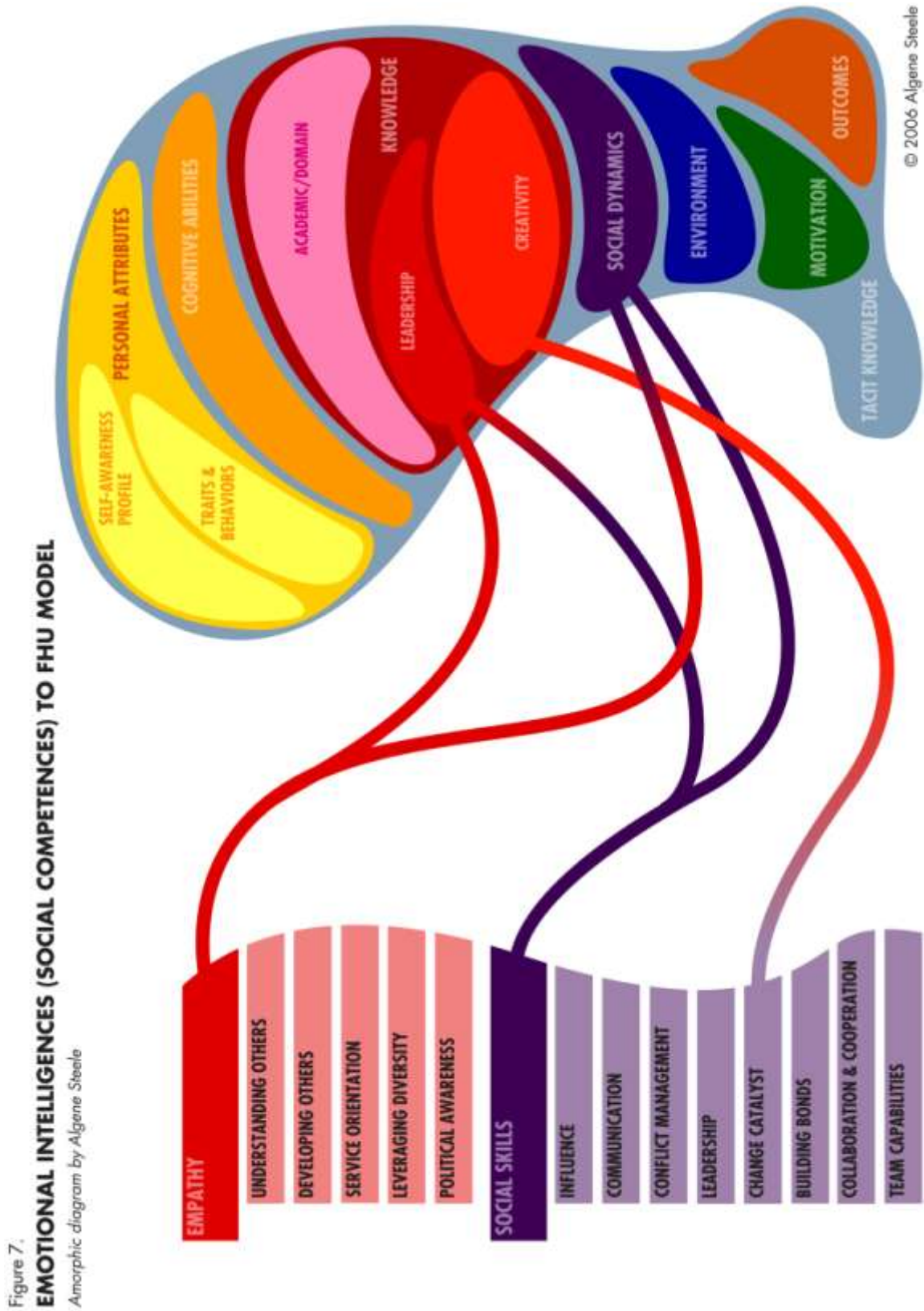


Figure 8.
**THE FREED-HARDEMAN UNIVERSITY MODEL
FOR CREATIVE LEADERSHIP TRAINING AND EDUCATION**
Amorphic diagram by Algene Steele

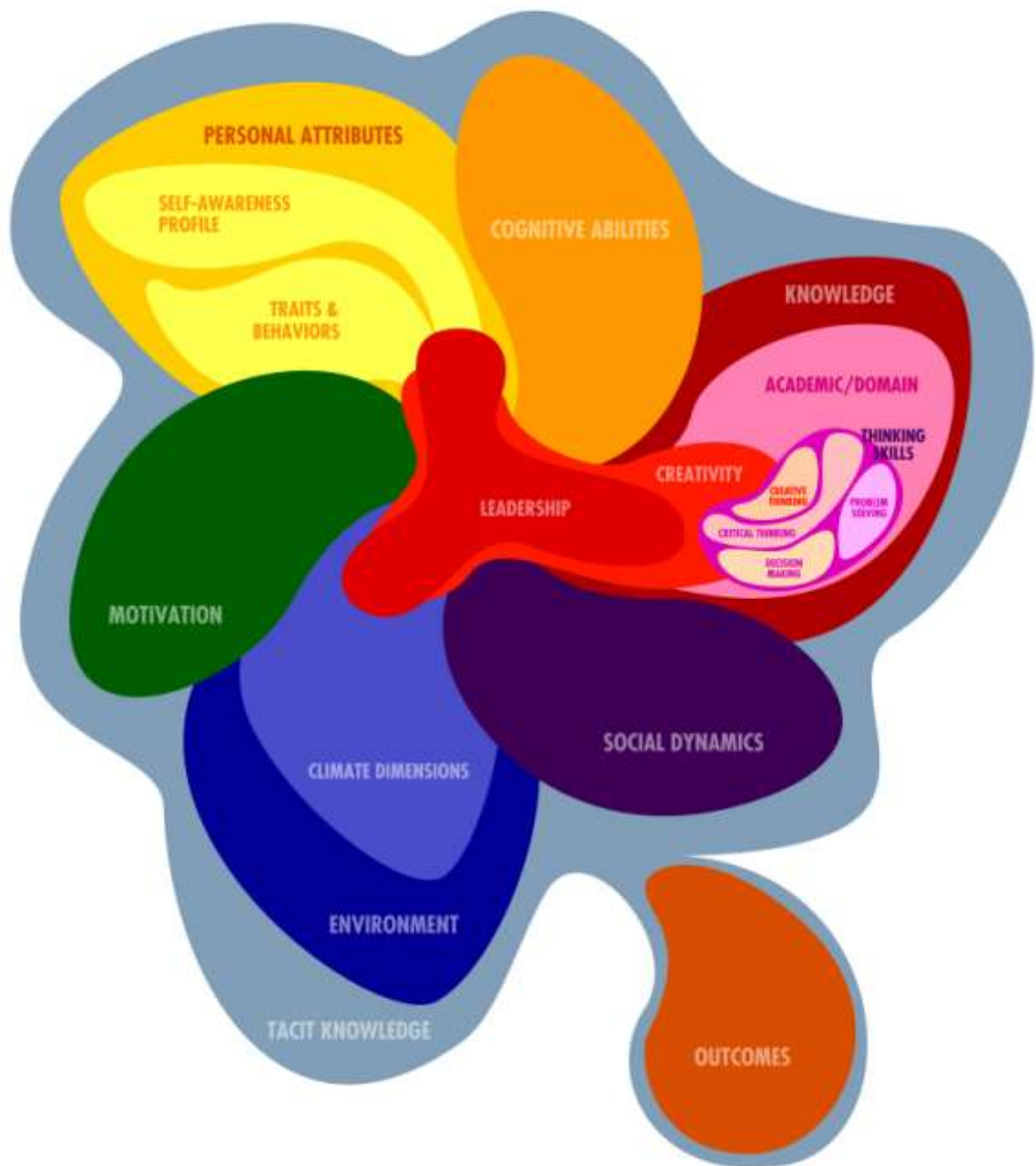
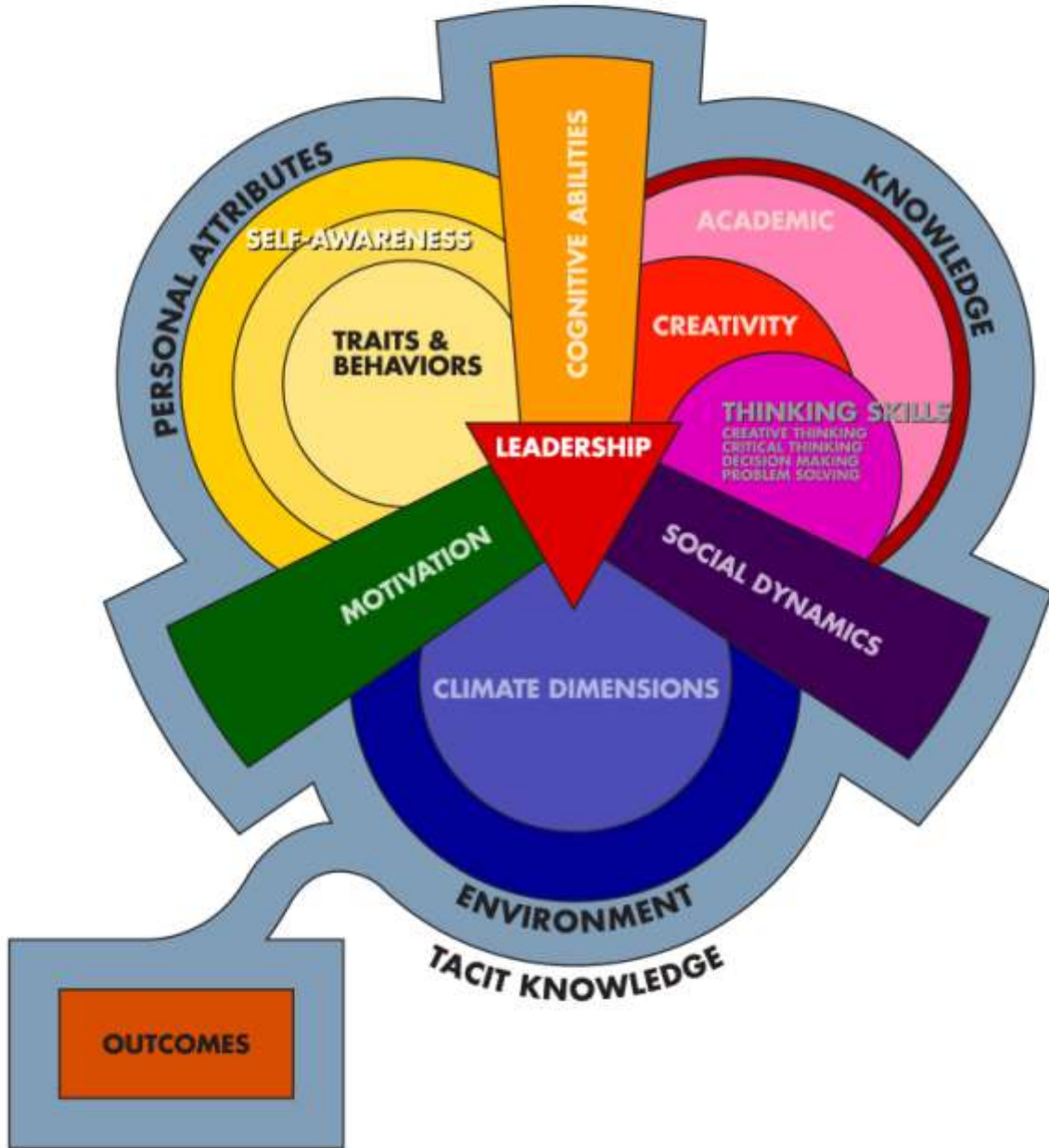
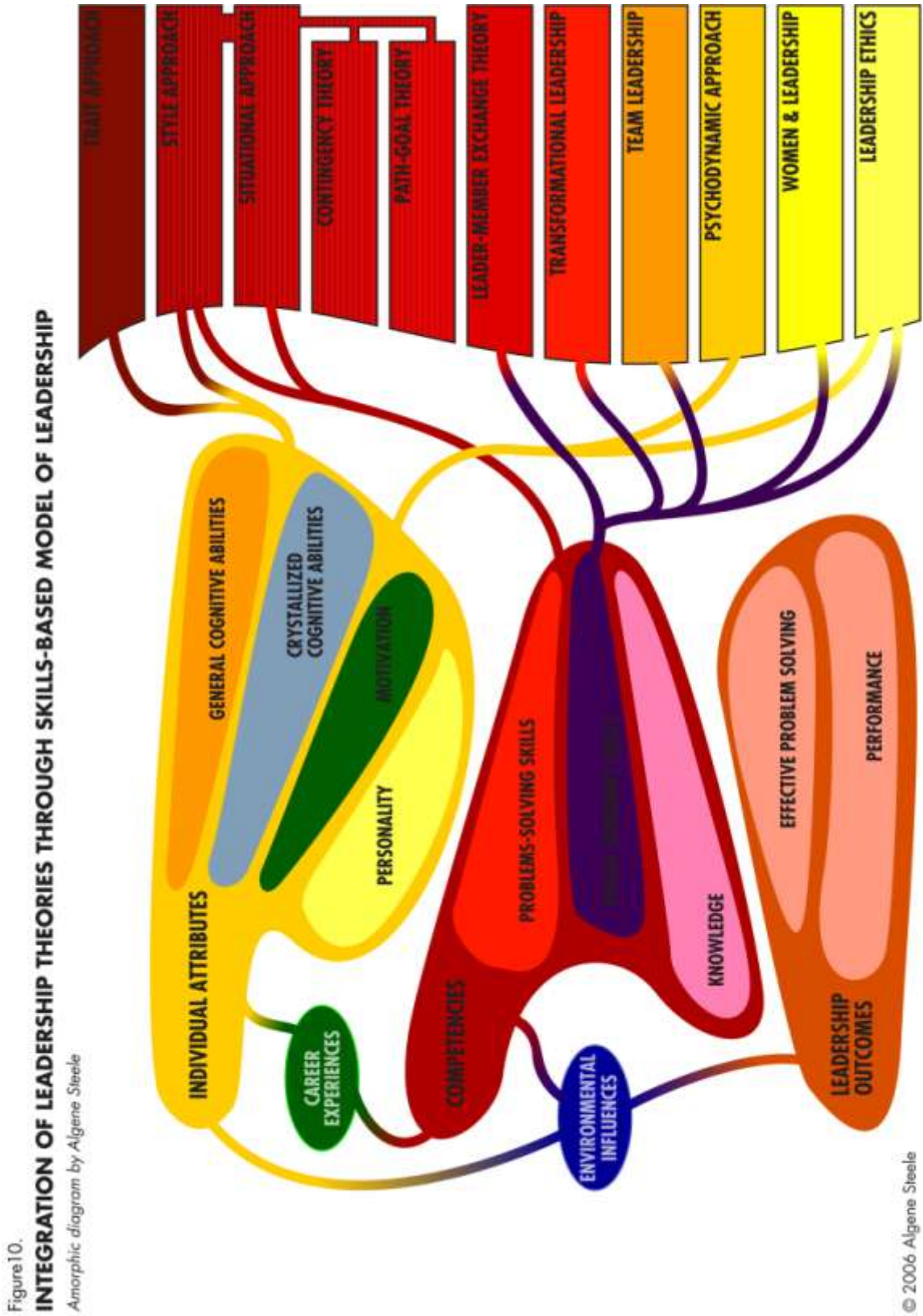


Figure 9.
**THE FREED-HARDEMAN UNIVERSITY MODEL
FOR CREATIVE LEADERSHIP TRAINING AND EDUCATION**
Geometric diagram by Algene Steele





SECTION 5: KEY LEARNINGS

Introduction

I set the following learning goals before delving into this project. Specific responses follow each:

- I will continue to develop as an implementer.

I believe that I have improved by ability to implement projects. The handbook, which has become the core product of the endeavor, will be completed and ready for design and reproduction by the end of this semester. The preliminary group of six has provided adequate incentive to complete incremental tasks along the way. It is unsavory to go to meetings and respond to colleagues if assigned tasks are not completed. I am looking forward to continuing the relationship started with this group and look forward to completing additional tasks as needed to support the program.

- I will gain experience in project development, working with a task-oriented group.

It has been an educational experience to see members of our group in action. Our various and different approaches as well as our similarities have helped me to see solid examples of work processes, management styles, thinking styles and organizing capabilities that I could never have acquired from books. Tacit knowledge and crystallized cognitive abilities have been enhanced.

- I will complete activities and projects that will contribute to the successful implementation of the creativity and leadership program.

Tasks and subordinate projects have been completed. Specifically, my skills in graphic design have been used to prepare information sheets and diagrams for presentations with administrators, faculty and staff. The handbook will be the all-inclusive culmination of these initial activities and projects.

- I will become recognized as an authority or resource on matters of creativity and leadership on our campus, and perhaps within our community.

I have been able to provide key information regarding creativity and creative leadership. While I feel that “authority,” like “expert,” is an impossibly burdensome moniker, I am happy to be a resource, or better, a conduit, for relevant information. I would hope that this role will continue and look forward to additional opportunities to share what I have accumulated through the Creative Studies program at Buffalo State with others at every opportunity.

- I will be instrumental in developing strategy and long-term vision for matters of creativity and leadership on our campus.

Members of the preliminary group of six find themselves in this position by virtue of having taken the lead in this initiative. I look forward to the continuing opportunities to form and shape this program and any relevant programs of the future with this group and others that may form up around later initiatives.

Content

If one is to introduce new precepts to a large group and hope to alter that group's culture, one must come to terms with the reality that, in such situations, there is a lot of information to synthesize. It is important that this information be organized in a simplified and interesting format to effectively communicate key points to participants. It is imperative that in such activities one remains focused on the viewer, reader or participant and their specific requirements and needs. It is a challenging task to prepare new information in a way that will convince the wary and inspire the learner. This is the daunting task that I face with the *Creative Leadership Handbook* (Appendix C).

In researching the Amabile model, I was struck by this explanation of task motivation.

In the end, task motivation can be seen as the most important determinant of the difference between what a person *can* do (determined by the level of domain-relevant and creativity-relevant skill) and what he *will* do (determined by the conjunction of domain-relevant and creativity-relevant processes with an intrinsically motivated state). (Amabile, 1996, p. 93)

The crux of *can do* versus *will do*. This is particularly applicable, I believe, to my previously stated objective to further develop my ability to implement. Armed with domain-relevant and creativity-relevant skill, it is still essential to possess intrinsic motivation to accomplish a given task. It is possible that, given, adequate intrinsic

motivation, the culprit may in fact be the level or content of ones domain or creativity skills. As I think back to projects previous to this one and instances where I found myself “spinning my wheels” with little or nothing to show for it, I was experiencing uncertainty or lack of insight, or even foresight, and this prevented my moving forward. Given time to think it through or, at most, to research the problem, I was eventually able to move on. Intrinsic motivation was present, but this was very specific domain-relevant or creativity-relevant skill that blocked or stifled my progress. While working with this project, similar instances have occurred. However, with the extrinsic motivation provided by colleagues in the preliminary group of six, I have managed to work through those episodes more quickly. Additionally, the pressure to complete requirements of this course has served as motivation toward progress. There seems to be some advantage to some forms of extrinsic motivation, I believe, in progressing toward the successful conclusion of goals or objectives. Interestingly, it seems that intrinsic motivation has contributed to my placing myself within these situations in the first place. While I don’t think this project has eliminated these “fits and starts,” I believe that I now have a better understanding of the dynamic involved and am more conscious of such occurrences when they happen. Perhaps this awareness is the key to more productive efforts and the eventual elimination of this obstructive phenomenon.

Process

Regarding key learnings relevant to process, it has been a pleasure to work on this project with one of the most effective groups I have seen on this campus. The group remained focused and with the guidance of Drs. Eldridge and Sweeney has completed

incremental steps necessary to reach objectives. Group interaction has been effective and the group has passed from “forming” to “norming,” without dramatic “storming.”

Applying Tuckman’s definitions as presented in Johnson and Johnson (2006, p. 28), our group began the *forming stage* with members identifying their roles and establishing procedures and rules for our activities. Earlier, pre-meeting conversations laid the groundwork and established reasonable expectations among all participants. Thus, at our first meeting, everyone present had an understanding of what we were to be about. Members introduced themselves and cited their reasons for becoming involved in the initiative and were given opportunity to express any other thoughts they might wish to offer regarding a leadership program. While there was some hesitancy among members to take formal leadership roles in the proceedings, members “stepped forward” at appropriate times until a pattern and mechanism was established to productively conduct the business at hand.

Because participants knew each other pretty well and had worked together on other projects or in some less direct manner, there was little resistance to the influence of the group or rebelling against accomplishing the task—*storming*. Due to our familiarity with each other, differences were slight and deemed inconsequential when they did occur. We had chosen to be a part of the group. We were focused on our objective and our objective was clear. All that remained was to bring it more clearly into focus.

By the third meeting, the group had reached the *norming stage*, having established some consensus regarding role structure and group norms for appropriate behavior. The schedule and routine of meetings was set and we were able to make incremental progress

toward our ultimate goal of implementing a creative leadership program by fall 2007.

The next “test” for the group will involve our transition to the *performing stage*—the point where true proficiency and productive flexibility occur. It is possible that as this effort gains momentum and as more and more is required within an ever-shrinking timeframe or as new members are added to the group, the original six may regress to a more pronounced *storming stage* than we have heretofore experienced. Such an occurrence may actually be *positive conflict*, necessary and beneficial as we work toward our goal. Our positive experiences, effectiveness and vision can see us through. One thing is certain: the entire preliminary group of six is committed to this effort. This alone will help to ensure our ultimate success.

Throughout the course of this semester, I have been particularly sensitive to the thought expressed in a quote attributed to Albert Einstein: “We cannot solve our problems with the same thinking we used when we created them.” Time and time again, in personal, social and professional parts of my life, I have been confronted with situations in which participants have repeated the same faulty responses to a problem, apparently with the hope of achieving some new result. Without exception, this has never occurred—the same patterns of thinking and response have resulted in the repetition of previous and inferior outcomes. It is fortunate that the group working with this initiative has recognized the need to think differently and set new paradigms in the development of the Creative Leadership Program. The process and methods used to develop this program has the potential to become a model for developing and introducing future programs to the campus community. Within its *modus operandi* exist the flexibility necessary to

prevent the static repetitive thinking that yields ineffectual results.

Additionally, as I have worked with this program I have been impressed with the importance of trust. Having worked in situations where it did not exist to a significant degree, it is refreshing to work in situations on this campus where trust is encouraged. I have come to believe that one's ability to trust those with whom one works is of paramount importance and affects many interpersonal and organizational dynamics at many levels within the work environment. It is my observation that effective leaders foster trust among members of groups and presents compelling need to be worthy of the group's trust as well. It is a two-way street. Group members must be comfortable enough in a particular situation to trust their fellows and leaders must be trusting and trustworthy.

SECTION 6: CONCLUSIONS

Introduction

Change is hard. It requires time and effort to implement. It can only succeed if it is accepted as reasonable by those willing to set the “new thing” in motion and if it is encouraged by those, less willing to start it, but absolutely essential to actually implementing it. Factors, such as belief in its viability, passion for its completion, and enthusiasm in its support, help smooth the way. Heifetz (1994) advises, “Instead of looking for saviors, we should be calling for leadership that will challenge us to face problems for which there are no simple, painless solutions—problems that require us to learn new ways.” (Fullan, 2001, p. 3)

What has been proposed in this project is a significant initiative that will have maximum impact on the lives of faculty, staff and students, as well as on the culture of the university itself. Even this relatively small beginning and the results expected within the next few months would not have been possible without the willingness of the preliminary group of six to take on the task, coupled with their desire to see it become reality. However, all would have stopped there, had not a diverse contingency of faculty and staff expressed support, encouragement and ideas for its improvement. And, still, it would not have been continued into the coming months had it not been recognized as a worthwhile endeavor by the president and his cabinet.

Change is hard and, although its impetus may exist only in the minds of one or two at the outset, it must quickly, almost instantaneously, connect in the hearts and minds of others to sustain its initial “spark of life.” Fortunately, there are almost always others who

have the same or similar ideas, see the benefits of an idea or can be convinced of an idea's merits so that it lives to see the light of reality. When this occurs, change occurs. The "new thing" happens. Then, everyone touched by the idea benefits from it.

The Creative Leadership Program is such an idea.

For those ideas that are exceptionally unique or original and, as yet, do not enjoy the benefit of widespread understanding and support—those ideas must be guarded carefully and the glint of life they possess must be softly fanned by the belief and passion of a few, or even one guardian, willing to protect and perpetuate it until that moment when the environment is receptive or tolerant of it. It is from here—from this quiet and shielded place—that the great ideas of tomorrow will come.

The next idea may very well be an idea such as this.

Thus, ideas—those easily recognized for their significance, those whose time has not yet come and those as yet unthought—must be constantly sought, encouraged and brought forth. And, for those of us who witness their appearance, we must provide them every opportunity to succeed. No great loss will occur if an unfamiliar, but extraordinary, idea is allowed to live. Its extraordinary qualities will carry it through. Nevertheless, truly unfathomable loss will occur if the unfamiliar, but extraordinary, idea is never allowed to see the light of day.

Freed-Hardeman University can only thrive and prosper if it becomes a harbor for truly new ideas.

Woe to anyone who does not allow the unconventional idea to exist merely because it is unfamiliar; or, fails to provide such an idea the opportunity to inspire.

Freed-Hardeman can only inspire those who come its way if it allows the unique and unfamiliar to coexist with the tried and true.

Next Steps

Deferment of Two Learning Goals

Two of my original learning goals did not fit within the scope or timeframe of the project as it was actualized (Steele, 2006b, p. 5, 6). First, opportunities to introduce my colleagues to the CPS process, creativity tools and skills have materialized but, due to time constraints, will not occur until spring 2007, during the second phase of this project. These sessions will serve to further develop and enhance the program but will not play a major role in the implementation of it. As it happens, the details of implementation fall into two categories: (1) some are very specific and guided by procedures and guidelines that do not require novelty, one of the fundamental criteria for creative problem solving; and (2) some involve personal research or effort and do not provide adequate circumstances for the introduction or learning of creative processes, tools and skills.

On the other hand, certain tasks necessary to introduce the program to faculty, staff and students may require creative solutions and the CPS process, diverging and converging tools and creativity skills will be used as necessary to complete these tasks.

Second, the narrower and achievable focus of the project did not allow me opportunity to move forward on significant peripheral projects envisioned at the outset. Pursuit of these affiliated projects will continue, especially in the third phase and beyond. The nature of these projects is such that their absence will not adversely affect the

implementation of the program or its initial success. They will only serve to enhance it when completed later.

Subsequent Phases

There are several distinct steps that must occur in the remainder of the first phase and in the second phase for the Creative Leadership Program to progress. First, approval must be obtained for the initial portion of creative studies courses. Second, the handbook resulting from the work and research of developing the education and training model must be made accessible to faculty and staff by printing copies, providing online access or both. Third, adjustments or changes must be made in my current areas of responsibility to allow more time to teach courses, increase involvement with the program, develop faculty and staff training interventions, plan future projects, and participate and network in the fields of creativity and leadership. Fourth, work must continue in the quiet phase so that the introduction of the program will have the momentum necessary to succeed. Fifth, information and training session must be developed, planned and begun for administrators, faculty and staff. In and around all these are countless details that will require our attention as we move forward.

During the third phase, beginning during fall 2007, we must continue to promote and grow the program, making adjustments as needed for its continued relevance and success. During this time I want to continue to develop additional relevant projects and components for the program and the university so that there can be more involvement, particularly with church and community, in the Creative Leadership Program and other programs of the university.

Beyond the Third Phase: Potentials

The information accumulated in the course of this project will be beneficial to other schools, universities and educational organizations. As progress continues and as adjustments and improvements are made to the Freed-Hardeman Creative Leadership Program this information will become even more comprehensive and valuable. It is possible that other educational entities will be able to take this information and develop similar programs of their own with customized and unique features. Thus, it is important to share this information with others. The logical venue for providing this information for others in education is through the annual creativity conferences. The Dow Center International Creativity Conference, on the campus of Northwood University in Midland, Mich., is one such conference especially designed for educators and others interested in creativity.

I believe the model will also benefit from the flexibility of its design to accommodate all potential content. This will well serve its future development.

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APPENDICES

Creative Leadership Program-STEELE

APPENDIX A: Informal Proposal for a Minor in Creative Studies

Informal Proposal for Minor in Creative Studies

Long-range Planning

Academics

School or Department proposing program: School of Arts and Humanities

Program: Minor in Creative Studies

Rationale:

Creativity should be a part of students' education because it:

- helps to develop one's potential beyond intelligence as measured by I.Q.
- contributes to success in business and industry in an era of rapid growth and intense global competition
- encourages and ensures the effective use of human resources
- contributes to effective leadership
- allows for the discovery of new and better ways to solve problems
- advances the development of society
- builds on all disciplines and programs of study
- builds on the nature of knowledge and its productive use
- is a natural human phenomenon
- is an important aspect of mental health
- enhances the learning process
- includes an ever-growing body of interest

(From: Fox, J.M. & Fox, R.L. (2004). *Exploring the nature of creativity*. Dubuque, IA: Kendall/Hunt, pages 24-33.)

Creativity and creativity education ensures the United States' success in a global environment where companies are moving key components of their organizations to other countries. In the current global environment, businesses worldwide are relocating accounting, research and development, engineering and other tasks to countries such as India, China and Germany to take advantage of the resources available in these places. Creative and innovative solutions are essential to the United States' continued success in the world's economy. Its "creative capital" is key to its participation in the current environment.

Finally, **creativity is uniquely human and is one of several innate capabilities within every person that exists by virtue of our being created in the image of our creator-God.** Other such capabilities include our freedom to choose (free will), our ability to communicate and love, to seek holiness and to experience immortality beyond life in this world. Creativity, whether through thought or action, is one's highest and greatest response to the Creator and to all that is within him or her and to all that surrounds him or her. It is the means by which we achieve our greatest potential and is essential to our success in this life and as we seek to serve our Lord and Savior. It is a core skill when one considers teaching how to live and how to make a living.

What others say regarding the importance of creativity

Interest in creativity (and innovation in business) as an essential life and work skill is on the rise in society and in business and organizations. The following quotes indicate the importance many place on creativity and innovation.

Howard Stringer, CEO of Sony Corporation: As with all great institutions, Sony has built a tremendous legacy over 60 years. But we cannot let that trap us or inhibit us. We need to take that legacy and reinvent it. The dynamics and competitive landscape have changed. The pace of innovation across all the businesses in which we compete has changed. So Sony too must change. (MSNBC, March 7, 2005)

Jeffrey Immelt, CEO of General Electric: In the global economy there's going to be pricing pressure in every business. The only way you're going to grow and keep your

markets growing is through innovation. Innovation is not just a nice-to-do, but also a real priority. Great technology is the only thing that allows you to protect profit margins. We've got a great management team; I'm trying to add a culture based on innovation and technology. We're investing in technologies that are going to differentiate us in years to come. (USA Today, Nov. 11, 2002)

William McKnight, ex-CEO of 3M: As our business grows, it becomes increasingly necessary to delegate responsibility and to encourage men and women to exercise their initiative. Mistakes will be made, but if a person is essentially right, the mistakes he or she makes are not as serious in the long run as the mistakes management will make if it is dictatorial and undertakes to tell those under its authority exactly how they must do their jobs." (Manufacturing and Technology News)

George W. Buckley, CEO of 3M: We will also grow through continuous invention and reinvention in our core businesses - the marketplace manifestations of 3M imagination and 3M innovation.

Regarding Google: Innovation occurs where? At universities! That's where Google was created, and that's why he [CEO Eric Schmidt] was speaking at Carnegie Mellon University. Universities are the primary source of inventions and innovations, and Google attempts to recreate this atmosphere on the job... They removed all of the engineering managers, and tried to bring everyone down to an equal plane to help ideas flow freely. (Eric Koger, Nov. 4, 2002)

Brad Hokanson of University of Minnesota: We teach other skills—drawing, writing, etc.—but we do not teach how to be creative. (International Creativity Conference, Midland, Mich., July 15, 2006)

David R. Fry, President of Northwood University: Creativity drives growth, and creative people drive great enterprise. Creativity is an enormously powerful force... Imagine the impact of a free enterprise system filled with companies truly open to new ideas and an understanding of how to tap into the creative spirit of everyone. (Northwood Idea, Spring 2005)

David Long, Chancellor and COO of Northwood Univeristy: Most importantly, students are creative individuals who have interesting ideas about creating new solutions to problems and brining practical products and services to the marketplace...we teach all students these skills so these ambitions and desires will be encouraged and stimulated, not squelched, as society and most other higher educational institutions will attempt to do to them. (Northwood Idea, Spring 2005)

B.N. Bahadur, Chairman and Founder of BBK, Ltd.: Business is increasingly competitive and stagnant thinking will block taking advantage of new opportunities.

Don Wallace, President and CEO of Lazydays RV SuperCenter: Without [a creative culture], any business will eventually die. It's what we use to stay ahead of our competitors, but most of all it's what we do to constantly find ways to add extra value to our customers.

Place in FHU Mission

Freed-Hardeman University seeks to provide higher education with a Christian perspective. As detailed above, creativity is an integral part of successful Christian living and is one of several God-given capabilities of every person created in the image of God. The world teaches and explores creativity and creative problem solving from a decidedly secular perspective. Freed-Hardeman has the opportunity to present this program of study from an equally valid biblically based perspective. The success of creativity education is based on principles of cooperation and supportive environments that have their foundation in biblical tenets.

FHU provides educational opportunities through excellent undergraduate and graduate programs. The program of study that I have completed at Buffalo State University is recognized as the best program of its kind anywhere in the world. The program here will seek to continue that tradition on our campus. Additionally, by offering this program of study, Freed-Hardeman will be the first university associated with churches of Christ and, likely the first university in the United States to provide a minor this area of study. Creative thinking is an essential companion skill with critical thinking and effective

communication. Creativity education is trans-disciplinary, having application in every area of study offered by the university. Creativity and its associated skill-set has been taught in one course specifically and as lesser parts of a few other courses. A minor in Creative Studies would make this information available to a larger percentage of the student body with all the benefits to their experiences as students and future contributors to home, church, community and society.

Each and every aim and sub point outlined in the university catalog can be enhanced with the addition of this program in Creative Studies.

Realizing the significance of the study of creativity for our Christian lives, the value it provides for the success of our students' future careers and relationships, and the benefits it provides to each individual person, their home, their church, their community, and society in general, it is important that Freed-Hardeman University provide its students with opportunities to explore the excellence and potential that will result from the formal study of this important field, creativity.

Benefits to the University

In addition to the benefits cited above, Freed-Hardeman will take a leading role in providing creativity education to students in church-related universities, Tennessee universities and U.S. institutions of higher learning. Additionally, the university will be able to provide beneficial options to students regardless of their chosen areas of study. With the increased interest in creativity and creative skills by business and organizations, FHU will be at the fore providing these—a decidedly advantageous position. Additionally, the program requires little non-traditional funding and no significant investment in technology, making it relatively cost-efficient program to begin.

Required Faculty, Facilities and Equipment

Initially, with some shifting in responsibilities and assignments, I would be the only necessary faculty member. As the program grows, other existing faculty members, particularly in behavioral sciences, may be used.

Existing facilities, particularly classrooms with presentation capabilities, should be sufficient to handle enrollment.

Resources necessary for the implementation of this program of study includes publications, multimedia items and books to enhance the holdings of the library and testing and assessment instruments used as part of specific course content. While this expense will be significantly greater initially, it can be maintained at a reasonable rate on an annual basis.

Additionally, funds, including membership dues, conference fees and travel expenses, to support interaction with creativity professionals will be necessary. Student involvement in these activities will be encouraged. A significant portion of expenses for each student's involvement will be their responsibility.

Minor in Creative Studies

A minor in Creative Studies can begin with six courses, tentatively detailed below. The program fits within the School of Arts and Humanities and its various disciplines. While the FHU tradition has placed the single existing creativity education course within the Department of Fine Arts, a creative studies program, considering its trans-disciplinary characteristics, is more appropriately placed within the Department of Interdisciplinary Studies with cross-listing in other departments or disciplines as necessary for specific programs of study.

Curriculum Organization (tentative)

The Creative Studies curriculum will be organized in three strata, specifically designed to allow for the future growth of the program. The tracks will be: Foundations of Creativity, Creative Problems Solving and Facilitation, and Creativity Development and Application.

Courses (tentative)-Updated 2 Nov. 2006**Foundations of Creativity**

IDS 1XX. Introduction to Thinking: An introduction to thinking skills and processes necessary for effective functioning in school, work, society and life. Specifically, this course will focus on techniques, tools and skills related to creative thinking, critical thinking, decision making and problem solving.

CRS 2XX. Introduction to Creative Studies (formerly Creative Methods): An exploration of the nature of creativity organized according to the 4Ps of Creativity (person, process, product and press or environment). This course will increase students' awareness of their creative potential and their ability to recognize it in themselves and others. No prerequisite.

CRS 3XX[†]. Foundations of Creativity and Creative Learning: An introduction to the theories and research in the field of creative studies. This course will develop knowledge and understanding of creative learning and teaching models and theories and provide a historical framework for future study.

Creative Problem Solving and Facilitation

CRS 2XX. Creative Problem Solving (CPS) and Facilitation: A focus on learning and applying the Osborn/Parnes Creative Problem Solving (CPS) process individually and with groups. This course will develop and strengthen students' understanding of the CPS process, its application and facilitation.

CRS 3XX^{††}. Creative Leadership: An application of previous learning with focus on applying learned facilitation skills and group dynamic principles for the effective facilitation of CPS and leadership of groups. This course will provide methods and techniques to develop effective leadership skills capable of managing change.

Creativity Development and Application

CRS 3XX. Current Issues in Creativity: An examination of current issues related to the nature and nurture of creative behavior with exploration and critique of the creativity literature. This course will develop students' desire for continual exploration and learning of the phenomenon of creativity.

CRS 4XX. Applications of Creativity: An exploration of assessment instruments and application of previous learning to students' specific areas of interest to serve as the basis for future career plans and creative efforts. This course will provide further depth in understanding one's creative abilities and applying that learning to others and instill in students the need for a solid and organized plan of action for future success.

Future Courses

CRS 3XX. Advanced Tools for CPS: Part of the Creative Problem Solving and Facilitation stratum, this course will provide additional tools for effective creative problem solving. Examination and practice of each tool's appropriate use will be included. Students will use divergent and convergent tools to invent and develop additional new tools. This course will provide students' with opportunities to practice proper use of existing tools and develop original tools for future use. Prerequisite: CRS 2XX. Creative Problem Solving (CPS) and Facilitation.

CRS 3XX. Group Dynamics for Creative Leaders: Part of the Creative Development and Application stratum, this course will explore theories of group dynamics and develop a working knowledge of social judgment and emotional intelligence skills. Students will practice and develop their awareness of these skills within themselves and others. This course will provide students' with opportunities to practice the use of these skills through leadership projects of their own development. Prerequisite: CRS 3XX Creative Leadership.

Course Sequence

Freshman or Sophomore years: CRS 1XX or 2XX. Introduction to Creative Studies (formerly Creative Methods); CRS 2XX. Creative Problem Solving (CPS) and Facilitation; **Sophomore or Junior years:** CRS 3XX[†]. Foundations of Creativity and Creative Learning; CRS 3XX^{††}. Creative Leadership; **Junior or Senior years:** CRS 3XX. Current Issues in Creativity; CRS 4XX. Applications of Creativity. **Additional courses:** CRS 3XX. Advanced Tools for CPS should follow CRS 2XX Creative Problems Solving (CPS) and Facilitation. CRS 3XX. Group Dynamics for Creative Leaders should follow CRS 3XX Creative Leadership.

Course Design

Courses will seek to provide learning opportunities in three stages. Each course and each segment will start by heightening anticipation toward the content, then deepen expectations in the further exploration of the content and, finally, provide means to encourage continual interest and future discovery as the student continues the learning beyond the course. Within each course and segment, additional creative skills will be included providing additional opportunities for the students to learn and develop their creative potential.

† Could be cross-listed as EDU 3XX.

†† Could be cross-listed as CRS 5XX for graduate programs in business and counseling.

Submitted by J. Algene Steele

Date: 24 July 2006

Creative Leadership Program-STEELE

APPENDIX B: Creative Leadership Program Achievements Form

Creative Leadership Program-STEELE

Page 1 of 4.

[Four-page document will be inserted in final bound copies. See PDF for now.]

Creative Leadership Program-STEELE

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APPENDIX C: The Creative Leadership Program Handbook

Freed-Hardeman University
Creative Leadership Program
Handbook

J. Algene Steele

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Introduction

We are attempting something new. However, it is not without foundation. Research indicates that there are specific skills in creativity and leadership that are teachable. By teaching these skills directly and indirectly through courses and activities we can provide students the abilities they need to be more effective leaders in their homes, churches and communities.

Based on research, this program seeks to combine creativity and leadership to create a powerful and unique program that provides and anticipates the requirements for our students' current and future success. Creative leadership integrates the best and most sought-after qualities necessary to achieve results in the complex and ever-changing environment of today's world. While referencing at Kouzes and Posner (1995) leadership practices, Puccio et al. (2007) states, "the kinds of practices leaders engage in to bring about great success correspond with the kinds of practices people engage in when they are being highly creative or inspiring creativity in others. (p. 10)

Freed-Hardeman University is well suited to take on the challenges present in this current environment by providing leaders of influence that are grounded in solid ethics inexorably bound to biblical principles. This program will build on this tradition and change the lives of not only our students, but also the millions of people they will touch directly and indirectly throughout the course of their lives and careers.

This handbook is designed for faculty and staff to better understand the foundations, reasoning, content and methods necessary for this program to succeed. Thank you for

your interest in creative leadership. Please realize that this program cannot succeed without your input and help and that with your help this program can positively affect countless lives. And that is, after all, why Freed-Hardeman exists, is it not?

Rationale

The need for leadership is profound. In this day and time our society must find ways to develop solid and effective leaders able to take on and successfully resolve the complex issues and problems that are encountered on an ever-increasing basis. What better place for this development and learning to occur than at a university. What better university than Freed-Hardeman University. As mentioned earlier, Freed-Hardeman's tradition for teaching the principles and ethics that continue to be so essential in today's world make it an ideal place to train, educate and develop sound leaders for our homes, communities, churches and country—for the present and the future.

One group of researchers (Mumford et al., 2000a) believes that effective leadership is possible for many, not just a select few, if they possess adequate knowledge of domain, are capable of applying specific social and problem-solving skills, and have an awareness of personal abilities, motivation and personality traits. Such findings allow more individuals to accept the responsibilities of leadership and to successfully accomplish their objectives.

With past emphasis on individual traits and other factors beyond one's power to control, the possibility that anyone can become an effective leader once the appropriate skills are learned is a significant step forward. To endorse this premise—the leadership

potential of many—one must accept that an appropriate and efficacious selection of skills can be determined.

Leadership

Leadership is a complex phenomenon. It is difficult to define simply and succinctly. As the successful leader Max Depree (1989) has said, “Leadership is an art, something to be learned over time, not simply by reading books. Leadership is more tribal than scientific, more a weaving of relationships than an amassing of information, and, in that sense, I don’t know how to pin it down in every detail.” (p. 3) And while it is true that there are numerous definitions for leadership resulting from the diverse approaches and theories, Northouse (2004) offered this definition that provides a good starting point: *a process whereby an individual influences a group of individuals to achieve a common goal.*

From this definition we conclude that leadership involves interaction—interaction within the limits of process, interaction between an individual and a group, and within the dynamics of influence and achievement. It even includes an interaction between a known and less-than-desired state and a desired state or *goal*. Simple, right? If only it could be so easy. The dynamic of leadership involves multiple dimensions on varied levels.

Interestingly, the term “problem” can be defined as the difference between a current state and a desired state—conceptually similar or parallel to the idea embodied in leadership of moving oneself and others from an existing state toward a common goal or desired state. But most would admit that such progress is rarely without obstacles,

“bumps in the road,” yes, problems. So, it is safe to say that solving these problems effectively and efficiently is key to successful leadership.

Creativity

Most would agree that there is a great need in organizations of all types and at all levels for effective leadership. Yet many would also agree that often today’s leaders are ineffectual, not due to lack of intelligence but in their inability to effectively utilize the resources at their disposal in resolving the problems they face. Because of this, leaders often revert to a dependence on their own limited experiences, restrict themselves to “tried and true” solutions of the past, or rely on their own meager knowledge or the insubstantial comprehension of a nugatory group of like-thinking superiors or associates.

Whether these strategies are the result of fear or ignorance, they produce impotent solutions that do little to advance the objectives, organizations, or societies—the contexts—in which they occur. Further, and more profoundly offensive, ineffective leaders fail to provide instances of distinctive endeavors, set precedence for future challenges, impart inspiration for ever greater accomplishments or provide opportunity for unparalleled change—all for the benefit of those either directly or indirectly involved. In short, they fail to bring into the fray the essences of creative thought and action.

Leadership, or rather successful leadership, is a monumental task and an immense responsibility, to be sure. Certainly, it is necessary to require designated leaders to take pause and reflect on their motivation and rationale for accepting a position of such paramount importance. Yet, so often, they do not adequately reflect or adjust their pre-

packaged strategies and thus continue their pursuit of mediocrity through ineffectual exertions. If only, they would implement basic principles of creativity and creativity processes, skills and tools.

Creativity Myths

One reason people generally do not see creative effort or creative problem solving as a practical means for resolving issues and improving effectiveness is because of the misconceptions often associated with creativity. Creativity is a term that, for many, carries negative preconceived notions. These myths have been accepted as true and can be summarized as “mystery, magic, madmen and merriment.” (Fox and Fox, 1997).

Some believe that creativity is a mystery. That it is simply not possible to understand this ability that has provided us with everything from space exploration to fingernail polish. The truth is that creativity is, in fact, a recognizable ability that can be confirmed through more than 400 different assessments in terms of fluency, flexibility, originality of thought, sensitivity to problems and elaboration of ideas. (p. 7) While creativity, like many complex ideas have many nuances that cannot be defined simply or even succinctly, there is little doubt that it exists and is anything but a mystery.

Others believe it is “magic.” Either you have it or you don’t. Maybe you used to have it, but that was long ago. Those who have it must have been born with it. At best, it’s an uncontrollable flash of insight and, at worse, it may never happen at all...so, “don’t hold your breath.” Again, the truth is that creativity is present in everyone to some degree. And further, just as everyone is creative, everyone can be more creative.

Creativity is not “magic,” even though its products are often profound and amazing. It can be taught, learned and improved.

Many believe that creativity is the domain of weird and crazy madmen and women who can't be invited to parties because one never knows what they might say or do. But, what is the attraction to be so weird and out-of-touch that you are ridiculed, ignored and, more importantly, incapable of making a reasonable or valuable contribution by your efforts. Most people have idiosyncrasies, whether they consider themselves to be creative or not. “Weirdness” is not the exclusive domain of “creative-types.” Instead, one should focus on what most creative people, like everyone else, want—to provide solutions that work and make the lives of those we care about better. If it's a creative solution, great! Those are usually the best kind. Yeah, do more of that.

Finally, there are those that believe that creativity is merely lightweight fun and frivolity. That nothing serious or important comes from creative effort. Surely, you jest. Certainly, play and humor are part of creativity. Davis (2004) states, “Both Sigmund Freud and Carl Rogers agreed that regression to a more childlike, fanciful, playful state of mind is an important feature of creative thinking and creative thinkers.” And, Levine (1969), as cited in Amabile (1996), contends that in order to indulge in humor, “one must be free from the constraints of rational thoughts and decisions,” and, thus, less inhibited and restricted in one's thinking.

Creative effort has, historically, resulted in the best solutions for the world's greatest problems. From the eradication of small pox to “what's for dinner?” creativity provides solid answers to our most pressing dilemmas. Without creativity, we would all

suffer. If we get to have some fun along the way to resolving our greatest conundrums, let's go for it.

So, What is Creativity?

If it's not mysterious, magical, merry madmen, what is it? Simply put, creativity is *novel ideas that are useful*. (Amabile, 1996, p. 35) Interestingly, there are many other definitions for this complex phenomenon. One other, from Ruth Noller, noted creativity researcher, (cited in Isaksen et al., 1994), use formula as definition: $C=f_a(K,I,E)$.

Creativity is a function of attitude times knowledge, imagination and evaluation.

It is helpful to note that creativity can be effectively divided into four categories commonly referred to as the "Four Ps of Creativity"—Person, Process, Product and Press (a.k.a. Environment). (Rhodes, 1961) Some research has tended to focus on each of these four singly. In reality, the phenomenon we recognize as creativity is an integrated coalescence of all four components, each contributing to the dynamic that results in a creative product or solution. It is from this *in toto* perspective that the creativity component of our creative leadership program emerges. (See Figure 1, Steele, 2006a)

Teachable Leadership and Creativity

Fortunately, many have provided the research and application necessary to find effective means to lead groups and organizations to the successful completion of important goals. (See Northouse, 2004, for a thorough survey.) Much of this information indicates that the best leaders are not only those who achieve their objectives, but those

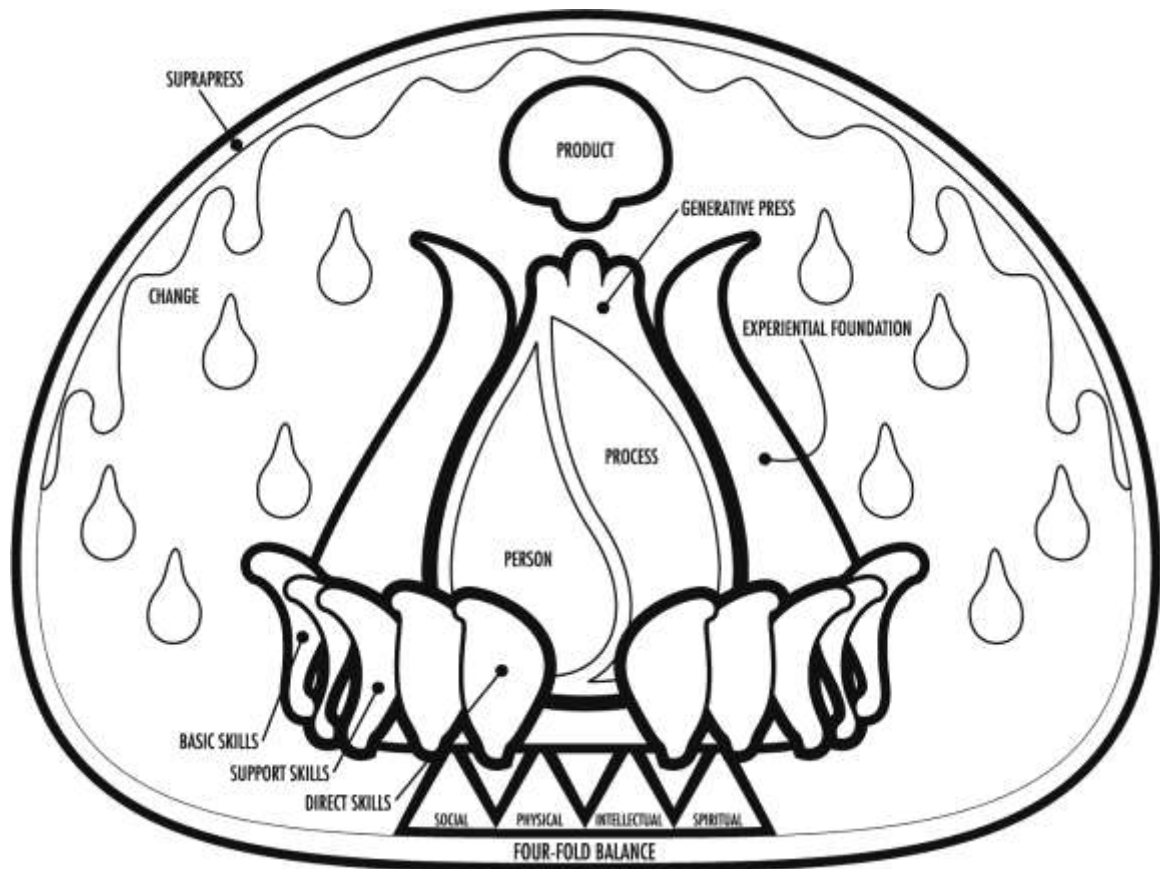


Figure 1. Illustration of components of my philosophy of creativity.

who make certain their followers are better for the experience and, consequently, empowered to achieve their own individual potentials.

In the many approaches and theories of leadership, there are two things that are essential. First, any effective leadership concept must contain the right combination of elements to allow for successful outcomes. Most broadly based approaches and theories would include the following:

- Awareness of a leader's own abilities, experiences, motivations, traits, preferences and behaviors—in short, a self-awareness of his or her strengths, weaknesses and “net” capabilities.

- Processes for solving problems effectively and efficiently
- Concern for the social dynamics relevant to the people involved in the task at hand—a concern for “followers”
- Knowledge of the situation or, more generally, the domain in which the task occurs

With these, leaders and groups can help ensure that obstacles are eliminated and objectives are successfully achieved.

Second, if the right combination of elements is to be transferred to others to improve both the quantity and quality of available leaders, then, at the most fundamental level, the best leadership approaches and theories must be teachable. Solid models of leadership must be built upon skills that can be explored, practiced and applied—i.e., learned—by students in both academic and practical settings. Additionally, in any effectual training effort, participants should have the opportunity to become aware of those aspects and influences of leadership that are not teachable—those “non-skill” and “quasi-skill” entities—which include one’s traits, preferences, behaviors, talents and cognitive abilities. To be effective, leaders, armed with this awareness must find applications for their strengths and strategies of compensation for their weaknesses.

Why Creative Leadership—Creativity and Leadership Together?

Given, that a framework that includes teachable creative and leadership skills provides the necessary elements for effective training of successful leaders. And that successful leaders possess qualities that parallel creative effort as well. Davis (2004) lists sixteen trait categories, most, if not all, of which would be descriptive of the most successful leaders—awareness of creativeness, original, independent, risk-taking, high

energy, curious, sense of humor, capacity for fantasy (a.k.a. vision), attracted to complexity and ambiguity, artistic, open-minded, thorough, needs alone time, perceptive, emotional and ethical. Additionally, Kotter (1996), as cited in Puccio et al. (2007), pp. 8 & 9, lists five skills that, when developed, enhance leadership effectiveness—risk-taking, humble self-reflection, solicitation of opinions, careful listening and openness to new ideas. Interestingly, as noted in Puccio et al. (2007), these skills are similar to qualities associated with creative people. And further, many current descriptions of leadership have at their core traits and practices that are associated with creativity. The combination of creativity and leadership is formidable.

Puccio et al. (2007, p. xii) provides this delineation of the connection between creativity and leadership and the need to effect positive and deliberate change through the practice of effective “creative leadership.”

1. Creativity is a process that leads to change; you don't get deliberate change without it.
2. Leaders help the individuals and organizations they influence to grow by deliberately facilitating productive change.
3. Because leaders bring about change, creativity is a core leadership competence.
4. An individual's ability to think creatively and to facilitate creative thinking in others can be enhanced.
5. As individuals develop their creative thinking and master those factors that promote creativity, they positively impact their leadership effectiveness.

The Freed-Hardeman University Creative Leadership Program

The Creative Leadership Program will provide students with the opportunity to develop as leaders through a comprehensive effort that includes three means of instruction— new and existing courses, special seminars and involvement in

extracurricular activities. These three coordinate with the content components of the Freed-Hardeman University Model for Creative Leadership Training and Education described below. Upon completion of the program requirements, at the conclusion of participants' college careers, each will receive a special credential in Creative Leadership. The Creative Leadership credential will be presented to students who complete one of three levels of requirements. The levels of requirements are based on number of academic credits earned, seminars successfully attended and activity units acquired, as well as specific requirements necessary to document one's participation. Participation within the program will be tracked using the Creative Leadership Program Achievements Form (CLP/AF).

The three levels are listed below, followed by each level's specific requirements.

- **Level I:** Creative Leadership Certificate with Portfolio and Creative Leadership Minor
- **Level II:** Creative Leadership Certificate with Portfolio
- **Level III:** Creative Leadership Certificate

Requirements

Level	Course Credits	Seminars Attended	Activity Units	Documentation
I	18*	12-16	20-24	Portfolio & CLP/AF
II	9-15	8-11	12-19	Portfolio & CLP/AF
III	3-6	4-7	6-11	CLP/AF

* Students completing 18 hours of course credits are eligible to receive a minor in Creative Leadership.

Program Components

As stated above, the Creative Leadership Program focuses on three means of training and education: academic courses, Saturday seminars and campus activities.

Academic Courses

Courses with content focusing on creativity and leadership form the core of the creative leadership program. Participants who successfully complete 18 credit hours of courses will be eligible to receive a minor in Creative Leadership. Available courses are listed in the CLP/AF. Participants will record completion of courses in the included table. Six courses are required to complete the minor in Creative Leadership. Additionally, specific courses, which may or may not be part of the Creative Leadership Program's listings, may be required for the participant's program or area of study. While some course overlap is allowed between the minor requirements and one's major program of study, students should check specific cases with their advisor.

Saturday Seminars

In order to include specific content and experiences not available in academic courses, the Creative Leadership Program offers a variety of three-hour seminars scheduled on Saturdays throughout the semester. While seminars will not be offered every Saturday, the schedule of seminars will be available and promoted during each semester. At least two seminars will be scheduled each semester. Completion of each seminar earns one-quarter (.25) credit. Credits will accumulate throughout the time of the participants enrollment at Freed-Hardeman. During the student's junior year he or she

will register the CLP4XX Creative Leadership Experiences course. Upon the successful completion of this course, students will receive credit for all seminars attended.

Participants must complete 12 or more creative leadership seminars to earn credit this closing course. In addition to seminars attended, the primary requirement for this course is the completion of one's Creative Leadership Portfolio. Details for this project will be provided in the course. So that participants fulfilling other level requirements in the program will have an opportunity to complete their Creative Leadership Portfolio and receive credit for their seminar attendance, two additional courses will also be offered: CLP4YY Creative Leadership Explorations (8-11 creative leadership seminars for 2 credit hours) and CLP4ZZ Creative Leadership Encounters (4-7 creative leadership seminars for 1 credit hour). Available seminars and a table for recording one's attendance are included in the CLP/AF.

Semester Activities

Participants are expected to be involved in leadership roles with campus clubs, groups and organizations to gain practical leadership experiences and provide opportunities to practice things learned in courses and seminars. One's participation in activities must be documented to receive "units of participation" (UP) credits. "UP Credits" can range from .5 to 3.0, depending on the activity and level of leadership required. Some activities are repeatable to a specific maximum and earn "UP Credits" each time they are repeated.

One's participation in activities must be documented. Documentation must include confirmation from no less than two third-party observers, such as club, group or

organization sponsors, faculty or staff members or others of similar levels of responsibility. Also, 360-degree evaluations from those with whom the participant worked can fulfill the documentation requirement. The 360 Evaluation Form is available upon request. To receive the Portfolio designation, one's participation must be included in one's portfolio. The Portfolio will be developed according to the CLP Portfolio Rubric provided upon request and in the closing courses detailed above. Students earn one "UP Credits" for each semester of involvement in activities. A maximum of six units are allowed each academic year. Possible activities and a table for tracking involvement are included in the CLP/AF.

The Creative Leadership Achievements Form

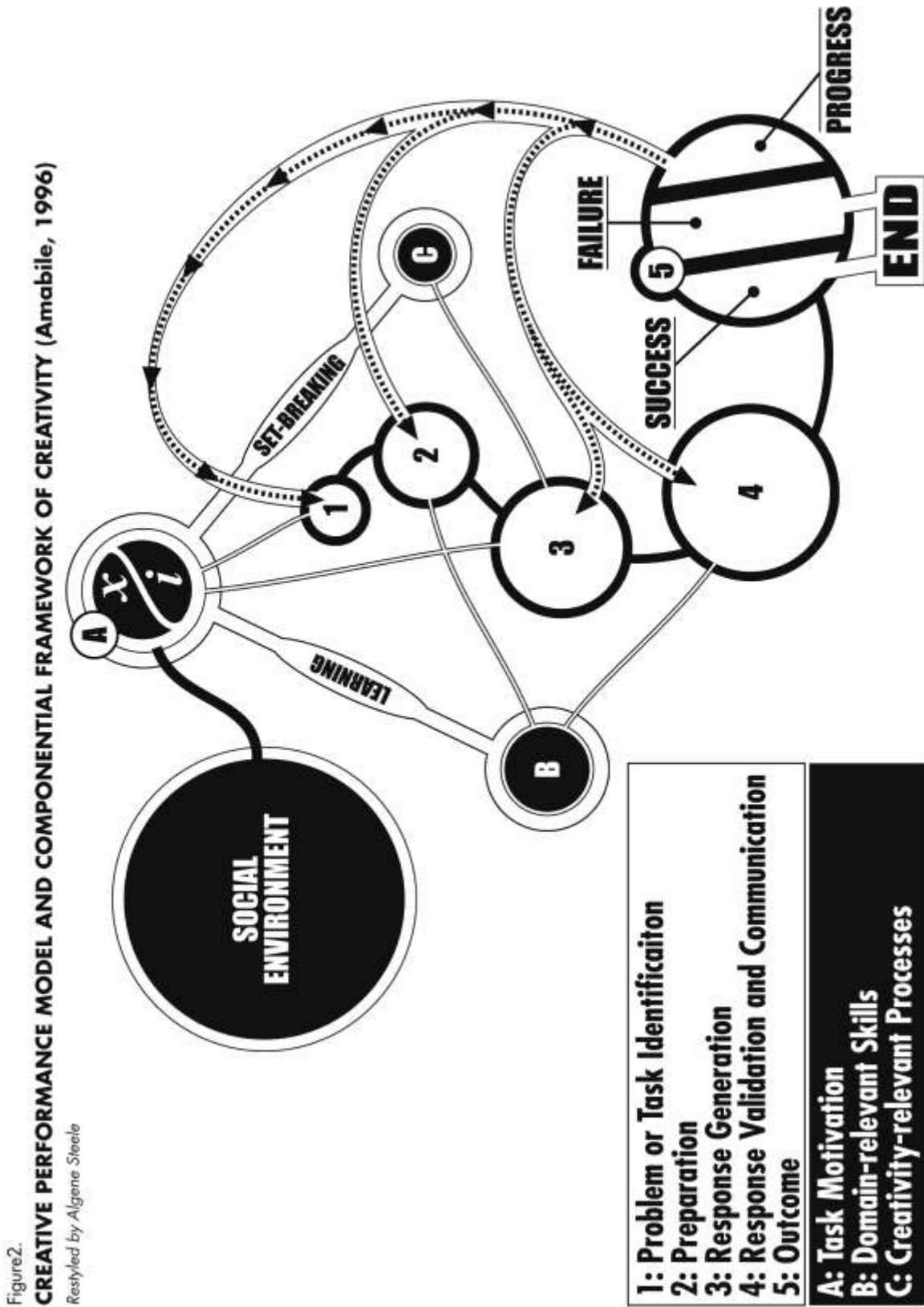
Each participant will receive a copy of the Creative Leadership Achievements Form when he or she enrolls in the program. This form contains a listing of available courses, possible seminars and pertinent activities and tables designed to track one's participation in these three areas (courses, seminars and activities). A second copy of the CLP/AF will be located in the Office of Student Life (Tony Allen, director). This second CLP/AF will represent the participant's permanent record of participation in the program. Each student is responsible for the accuracy and currency of this second CLP/AF. As the permanent record, this CLP/AF will serve as the basis for participants receiving appropriate levels of certification. The Office of Student Life is not responsible for discrepancies between the personal and permanent CLP/AFs.

Program Content

Content for the Creative Leadership Program is derived from existing models of creativity and leadership. The content model, known as the Freed-Hardeman University Model for Creative Leadership Training and Education (the FHU Model), is based on three models of theories of creativity, leadership and leadership-relevant personal and social competences. These provide an adequate foundation for program content and, as translated to the FHU Model, an accommodating framework for present and future content components. Collectively, these three theoretical models are referred to as the progenitor models.

Progenitor Models

The content components of the FHU Model are based on similar or parallel components found in these theoretical models: A Model for Creative Performance (Amabile, 1996, Figure 2); the Skills-based Model of Leadership (Mumford et al., 2000, Figure 3); and Emotional Intelligences (Goleman, 1996, Figure 4). Elements within the FHU Model relevant to creativity are rooted in the Amabile's model. Mumford et al. (2000) contributes applicable skills-based elements while Goleman (1998) furnishes support and enhancement for Skills-based Theory's Social Judgment Skills component with Emotional Intelligences. Interestingly, similar terminology and organization within each of these theories or models allows a relatively forthright integration of their components in the resulting FHU model.



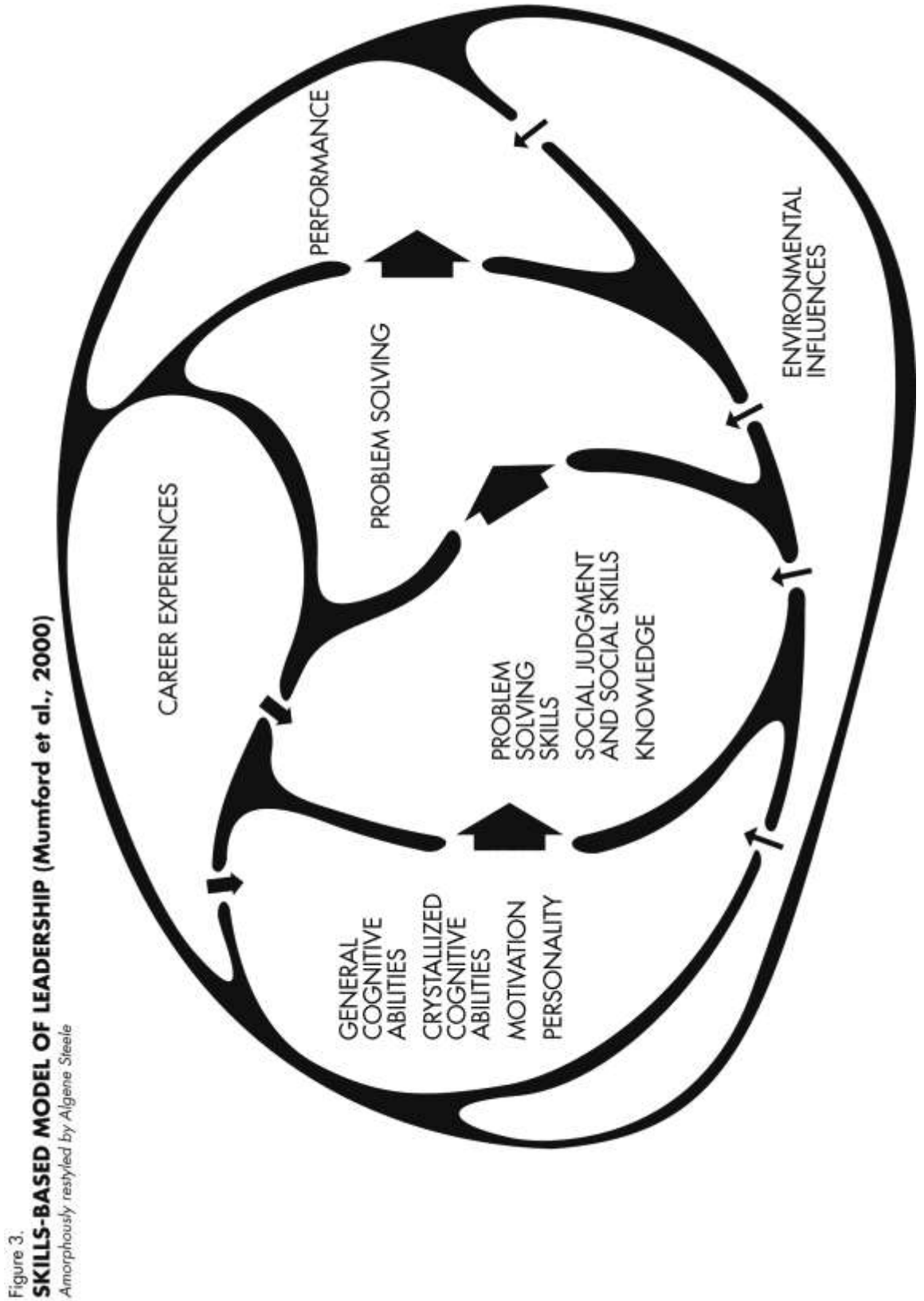
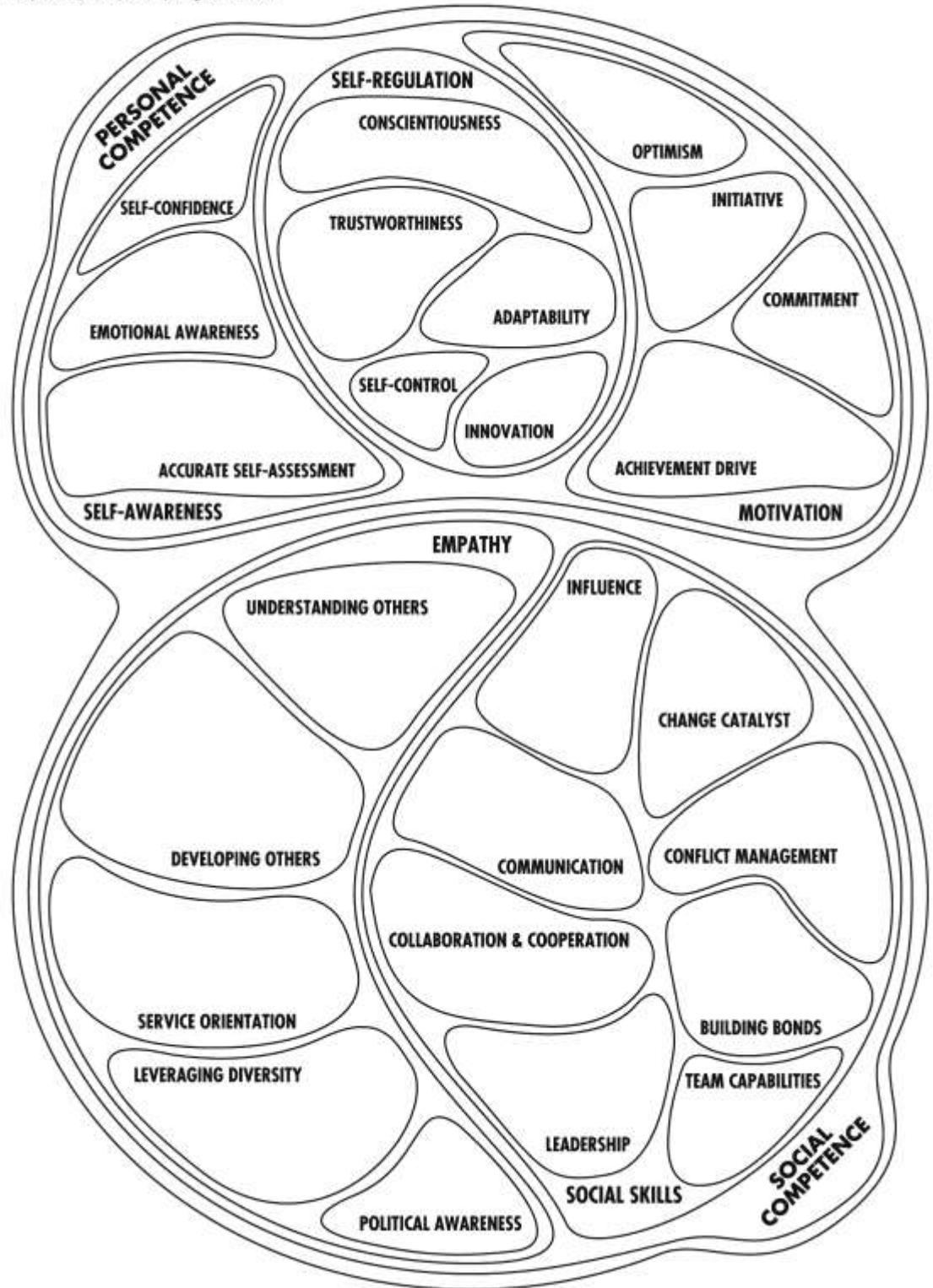


Figure 3.
SKILLS-BASED MODEL OF LEADERSHIP (Mumford et al., 2000)
Amorphously restyled by Algeme Steele

Figure 4.
EMOTIONAL INTELLIGENCES (Goleman, 1998)
Amorphously restyled by Algene Steele



A Model for Creativity Performance

The model of creative performance (Amabile, 1996) serves as the basis for creativity as a component of our program. In her model, Amabile includes three components of creative performance—domain-relevant skills, creativity-relevant processes and task motivation.

Domain-relevant skills include *factual* knowledge about the domain, requisite technical skills and special domain-relevant “talent.” (p. 85) These skills are contingent upon innate cognitive, perceptual and motor abilities, as well as formal and informal education in the domain of endeavor. (p. 86)

Creativity-relevant processes comprise appropriate cognitive style (that includes a facility in understanding complexities and an ability to break sets during problem-solving), implicit or explicit knowledge of heuristics (loosely defined rules) for generating novel ideas, and an appropriate and conducive work style (that provides the abilities to concentrate effort, abandon unproductive search strategies, set aside stubborn problems, and be persistent, energized and highly productive). The skills of this component may require training in addition to personality characteristics and experience in idea-generation. (p. 90)

Task motivation includes “the individual’s baseline attitude toward the task and the individual’s perceptions of his reasons for undertaking the task in a given instance”—trait and state, respectively. (p. 91) Motivation depends on the initial level of intrinsic motivation toward the task, the presence or absence of salient extrinsic constraints, and individual ability to cognitively minimize extrinsic constraints.

Domain-relevant skills, creativity-relevant skills and task motivation are interrelated. However, task motivation influences one's learning of domain-relevant skills and provides the force to induce necessary set-breaking for successful use of creativity-relevant processes.

Amabile further states "while freedom from external pressure is most conducive to creativity, freedom from internal discipline and effortfulness can be detrimental. The creativity-relevant processes of disciplined effort are no less essential than an intrinsic orientation to the task." In the end, task motivation can be seen as the most important determinant of the difference between what a person *can* do (determined by the level of domain-relevant and creativity-relevant skill) and what he *will* do (determined by the conjunction of domain-relevant and creativity-relevant processes with an intrinsically motivated state). (p. 93)

The Skills-Based Approach to Leadership

A skills approach to leadership is one avenue for providing instructors with a finite set of skills and abilities that can serve as a foundation for relevant content in training and education efforts. It is an approach that focuses on those skills and abilities considered essential for effective leadership—and, most importantly, skills and abilities that can be taught or, at least, enhanced through conscious effort. While there are several iterations of skills-based leadership, Mumford et al. (2000b), in their model, provides a structure that contains Individual Attributes (general cognitive abilities, crystallized cognitive abilities, motivation and personality), Competencies (problem-solving skills, social judgment skills and knowledge), and Leadership Outcomes (effective problem solving and performance).

Additionally environmental influences (factors outside the leader's control) have an effect on all three of these components in this model and career experiences impact the components of Individual Attributes and Competencies.

Specific skills-based components, as explained in Northouse (2004) are outlined below.

Individual Attributes

The Individual Attributes component includes four attributes that impact leadership skills and knowledge and support leaders in the application of their competencies to address complex problems, particularly prevalent as one moves upward within an organization.

General Cognitive Abilities refer to a person's intelligence and includes such abilities as perceptual processing, information processing, general reasoning skills, creative and divergent thinking capacities and memory skills. Cognitive abilities are linked to an individual's biology rather than his or her experiences. While it is considered a fluid intelligence and grows and expands through early adulthood it then declines beginning in middle adulthood. The cognitive abilities component is relevant because one's intelligence has a positive impact on the acquisition of complex problem-solving skills and knowledge, both elements essential to effective leadership. (pp. 44, 45)

Crystallized Cognitive Abilities are intellectual abilities that are learned or acquired over time—experience. They differ from general cognitive abilities in that they are acquired. Unlike general cognitive abilities, crystallized cognitive abilities grow

continuously throughout adulthood. As one ages, he or she gains more of these abilities and, further, one's capacity of such abilities increases. This is an obvious advantage to an individual's leadership potential as this increase with experience enhances one's problem-solving skills, conceptual abilities and social judgment skills.

Among other abilities, crystallized cognitive abilities include the ability to comprehend complex information, to learn new skills and information and to communicate to others orally and in writing. Comprehension, learning and communication are key attributes of successful leaders. (p.45)

Motivation includes three aspects that are especially relevant to one's leadership skills and, subsequently, helps prepare individuals to become leaders. First, leaders must be willing and motivated to tackle complex organizational problems—a person must desire to lead. Second, leaders must be willing to express dominance and exert their influence. Third, leaders must be committed to the social good of the organization, willing to take on the responsibility of trying to advance the overall human good and value of the organization (p. 45)

Personality serves as a reminder that one's personality has an impact on the development of his or her leadership skills. Pertinent personality characteristics include openness, tolerance for ambiguity, curiosity (which also affects one's motivation to problem-solve), confidence, adaptability (which is beneficial to one's ability to resolve conflict, as well as any other characteristic that helps one to cope with complex organizational situations related to leader performance. (p. 46)

Competences

Competences encompass key factors (problem-solving skills, social judgment skills and knowledge) that account for effective performance.

Problems-solving Skills focuses on a leader's ability to solve new and unusual, ill-defined organizational problems. Problem-solving skills include: being able to define significant problems, gather problem information, formulate new understanding about the problem and generate prototype plans for problem solutions. Each of these has parallels in the four-step process outlined in Amabile's Componential Framework of Creativity, the Osborn-Parnes Creative Problem Solving process and the Creative Problem Solving/Thinking Styles process (Puccio, et al., 2007), the latter two being effective problem-solving processes that have been continually updated and improved during the past 50 years.

Problem-solving skills demand that leaders understand their own leadership capacities as they apply to the unique problems and the possible solutions to those problems within their organizations. (p. 41) Additionally, problem-solving skills necessitate the capability to construct solutions, to be aware of the time frame for construction and implementation of solutions, to set goals, as well as having an awareness of external issues—all factors that can affect solutions and outcomes.

Further, visualization of possible scenarios, verbal descriptions of the plan, outcomes of implementation on the organization and oneself, and awareness of pre-existing organizational issues are all part of one's problem solving ability. (p. 41)

Secondly, the Social Judgment Skills component

Social Judgment Skills is defined as the capacity to understand people and social systems (p. 42) and, thus, to use this understanding to enhance ones effectiveness as a leader. This skill set allows leaders to work with others to solve problems, marshal support and implement change within the organization.

Social judgment skills include the people skills necessary to solve unique organizational problems. Specifically, Mumford includes perspective taking, social perceptiveness, behavioral flexibility and social performance.

Perspective taking involves understanding the attitudes that others have toward a particular problem or solution; empathy applied to problem solving; being sensitive to other people's perspectives and goals; able to understand their point of view; knowing how others in an organization view a problem and possible solutions. It is similar to social intelligence—a concern with knowledge about people, the social fabric of organizations, and the interrelatedness of each.

Social perceptiveness is defined as having insight and awareness into how others within the organization function, and includes an understanding of the unique needs, goals and demands of different constituencies. A leader possessing this capability has a sense of how employees will respond to any proposed change within the organization. It allows the leader to “take the pulse” of the organization.

Behavioral flexibility is the capacity to change and adapt one’s behavior in light of an understanding of others’ perspectives in the organization. With behavioral flexibility

one is not locked into a singular approach to a problems, is not dogmatic, but maintains openness and willingness to change, especially to meet new demands.

Social performance includes several leadership competencies, such as effective communication of one's own vision to others, skill in persuasion and communicating change, mediating ability to overcome resistance and conflict; coaching and mentoring; as well as other competencies that constitute a "good communicator." (p. 43)

Knowledge is the accumulation of information and the mental structures (schema) used to organize information. Knowledge results from having developed an assortment of complex schemata for learning and organizing data. As it is organized it becomes more meaningful because it emerges from facts and organizational structures we apply to them. Through knowledge leaders can use prior cases and incidents of the past to constructively confront the future (p. 43).

Knowledge is related to the application and implementation of problem-solving skills in organizations and influences one's capacity to define complex organizational problems as well as the attempts to solve them. It is knowledge that makes it possible to think about complex systems issues and identify possible strategies for appropriate change. p. 44)

Outcomes

Leadership Outcomes are the result of a leader's ability to effectively exhibit the competencies of problem-solving, social judgment and knowledge and, thus increase his or her chances of successful problem-solving and overall performance. These two criteria

are interconnected and both serve to assess leadership effectiveness.

Problem-solving skills, as competencies, lead to effective problem solving as a leadership outcome. Determining the success of one's problem-solving efforts is based on the originality and the quality of the solutions to problem situations. Northouse cites Zaccaro et al. (2000) in defining good problem solving as involving solutions that are logical, effective and unique and that go beyond given information. (p. 46)

Performance outcomes refer to how well a leader has done his or her job and is measured by standard external criteria including positive evaluations, whether good annual performance reviews, merit raises, or recognition by one's superiors and subordinates. Ultimately it is the degree to which a leader has successfully performed the duties to which he or she has been assigned. (p. 47)

Career Experiences and Environmental Influences

The capabilities model includes two additional components that impact overall leadership performance through their affect on the three primary components of individual attributes, competencies and leadership outcomes.

The first, career experiences, is acquired in the course of a leader's career and influence their knowledge and skills to solve complex problems. Thus, challenging job assignments, mentoring, appropriate training, as well as hands-on experience in solving new and unusual problems can help a leader's overall effectiveness. (p. 47-48)

Factors in a leader's situation that lie outside his or her competencies, characteristics and experiences are categorized as environmental influences (the second

additional component) according to the skills model. (p. 48) While the skills model does not provide a list of specific environmental influences, it allows their existence and suggests that a leader's performance is affected by such influences even though they may not be under the leader's control. (p. 49)

Emotional Intelligences

Goleman's structure for Emotional Intelligence is used here to enhance the Social Judgment Skills component of the skills-based model. While the four subcomponents of the model provided a broader view, Goleman's contribution adds a greater degree of specificity. As presented in Goleman (1998) the various emotional intelligences are divided into two major sections: *Personal Competences* and *Social Competences*. Personal Competences (how we manage ourselves) are further divided as the subcomponents of *Self-Awareness*, *Self-Regulation* and *Motivation*. Social Competence (how we handle relationships) includes two subcomponents, *Empathy* and *Social Skills*. Each of these is detailed below.

Self-Awareness-knowing one's internal states, preferences, resources and intuitions

- Emotional awareness, recognizing one's emotions and their effects
- Accurate self-assessment, knowing one's strengths and limits
- Self-confidence, a strong sense of one's self-worth and capabilities

Self-Regulation-managing one's internal states, impulses and resources

- Self-control-keeping disruptive emotions and impulses in check
- Trustworthiness-maintaining standards of honesty and integrity
- Conscientiousness-taking responsibility for personal performance
- Adaptability-flexibility in handling change

- Innovation-being comfortable with novel ideas, approaches and new information

Motivation-emotional tendencies that guide or facilitate reaching goals

- Achievement drives-striving to improve or meet a standard of excellence
- Commitment-aligning with the goals of the group or organization
- Initiative-readiness to act on opportunities
- Optimism-persistence in pursuing goals despite obstacles and setbacks

Empathy-awareness of others' feelings, needs and concerns

- Understanding others-sensing others' feelings and perspectives and taking an active interest in their concerns
- Developing others-sensing others' development needs and bolstering their abilities
- Service orientation-anticipating, recognizing and meeting customers' needs
- Leveraging diversity-cultivating opportunities through different kinds of people
- Political awareness-reading a group's emotional currents and power relationships

Social Skills-adeptness at inducing desirable responses in others

- Influence-wielding effective tactics for persuasion
- Communication-listening openly and sending convincing messages
- Conflict management-negotiating and resolving disagreements
- Leadership-inspiring and guiding individuals and groups
- Change catalyst-initiating or managing change
- Building bonds-nurturing instrumental relationships
- Collaboration and cooperation-working with others toward shared goals
- Team capabilities-creating group synergy in pursuing collective goals

According to Goleman (1998, p. 27-28), these emotional intelligence capacities are independent (makes a unique contribution to performance); interdependent (draws on certain others); hierarchical (build upon one another); necessary, but not sufficient (does

not guarantee development or include all factors); and generic (to some extent, applicable to all situations).

Parallels Between the Progenitor Models and the FHU Model

The three progenitor models share common terminology with each other and, by design, with the FHU Model. Upon closer examination these models also share at least some similarity in their definitions of terms. Due to these corresponding concepts, it is possible, for instructional purposes, to take advantage of these parallels. The comparable components are illustrated in Figures 5, 6, 7 and 8.

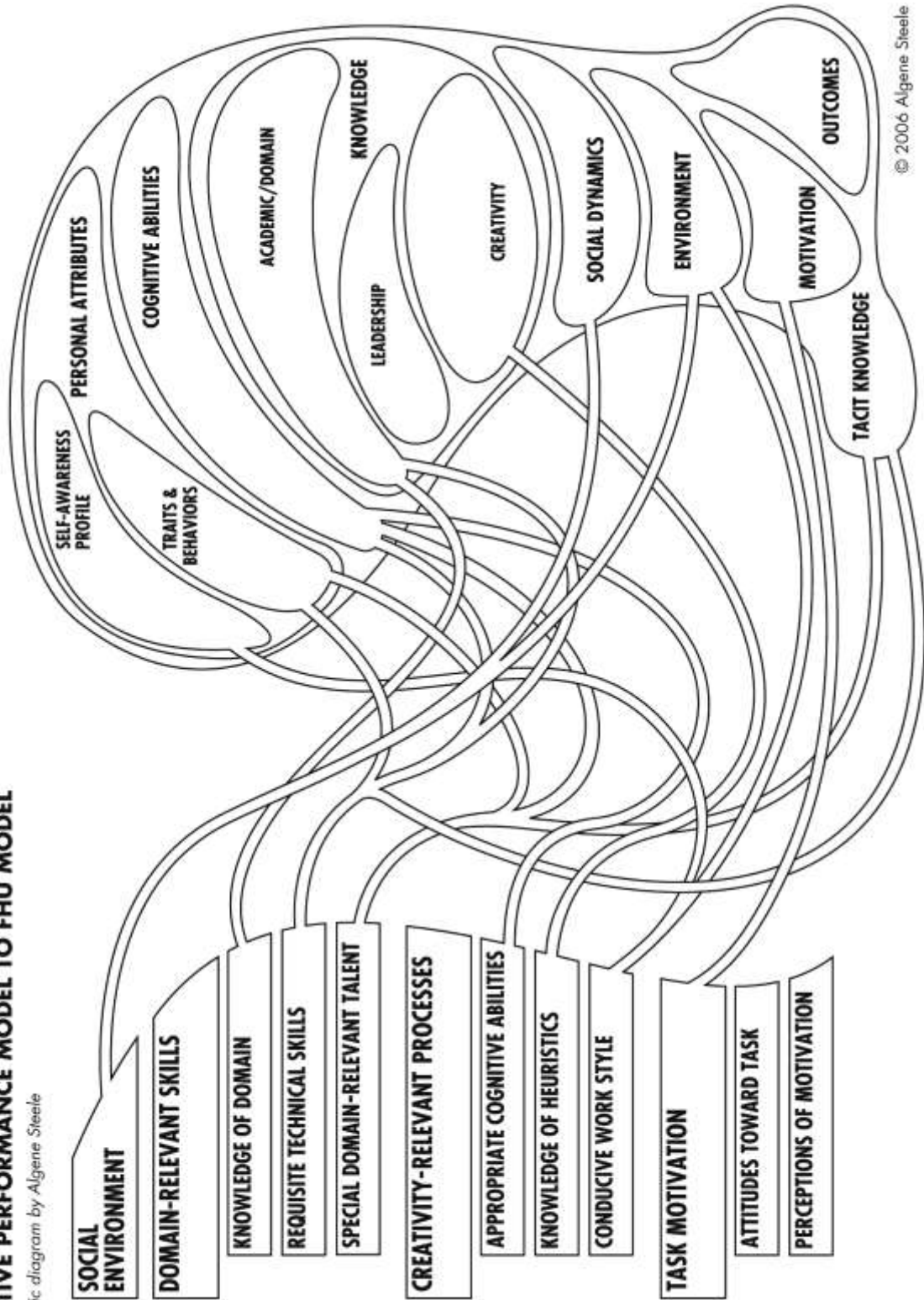
While these efforts at alignment may be described as conceptual or logical correlations or explorations of semantic similarities, they should not be thought of as an attempt at statistical correlation or factor analysis. At best, this fusion will serve as a foundation on which future analytical research can be built. At the least, it will provide a framework that will accommodate appropriate and pertinent content in an organic way that, subsequently, will allow a place for emerging thought, insights and discoveries.

Integration of Leadership Approaches and Theories

Additionally, an instructional benefit of using the Skills-based Model is seen in Figure 9. Each of the major approaches, theories and topics found in *Leadership: Theory and Practice* by Peter G. Northouse (2004) can be mapped conceptually to one or more components of that model. Transitively speaking, these same approaches, theories and topics are accommodated with the FHU Model as well. The integration of all these

various theories and topics by way of the Skills-based Model provides a solid instructional framework for the exploration of their key concepts and principles.

Figure 5.
CREATIVE PERFORMANCE MODEL TO FHU MODEL
Morphic diagram by Algene Steele



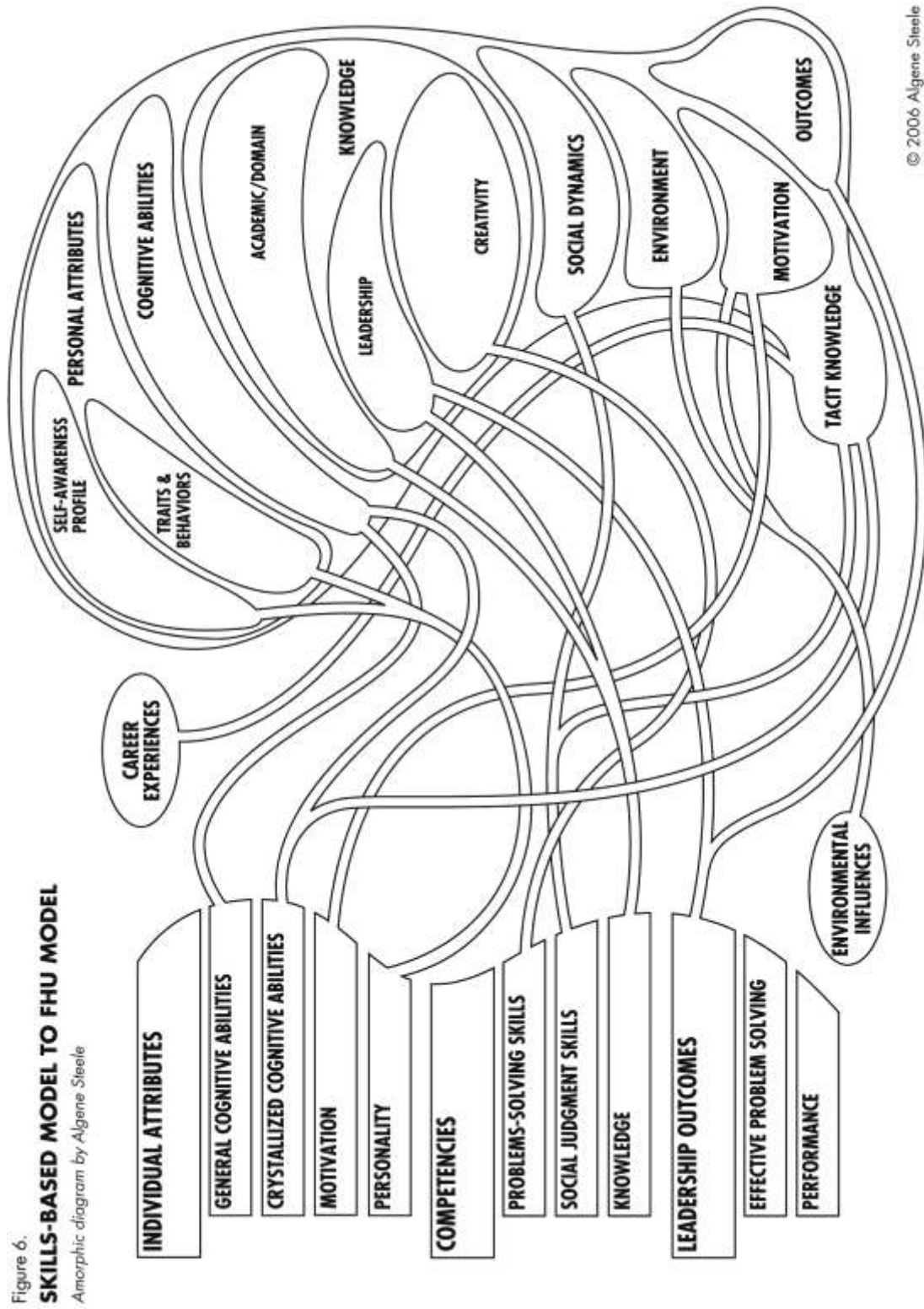
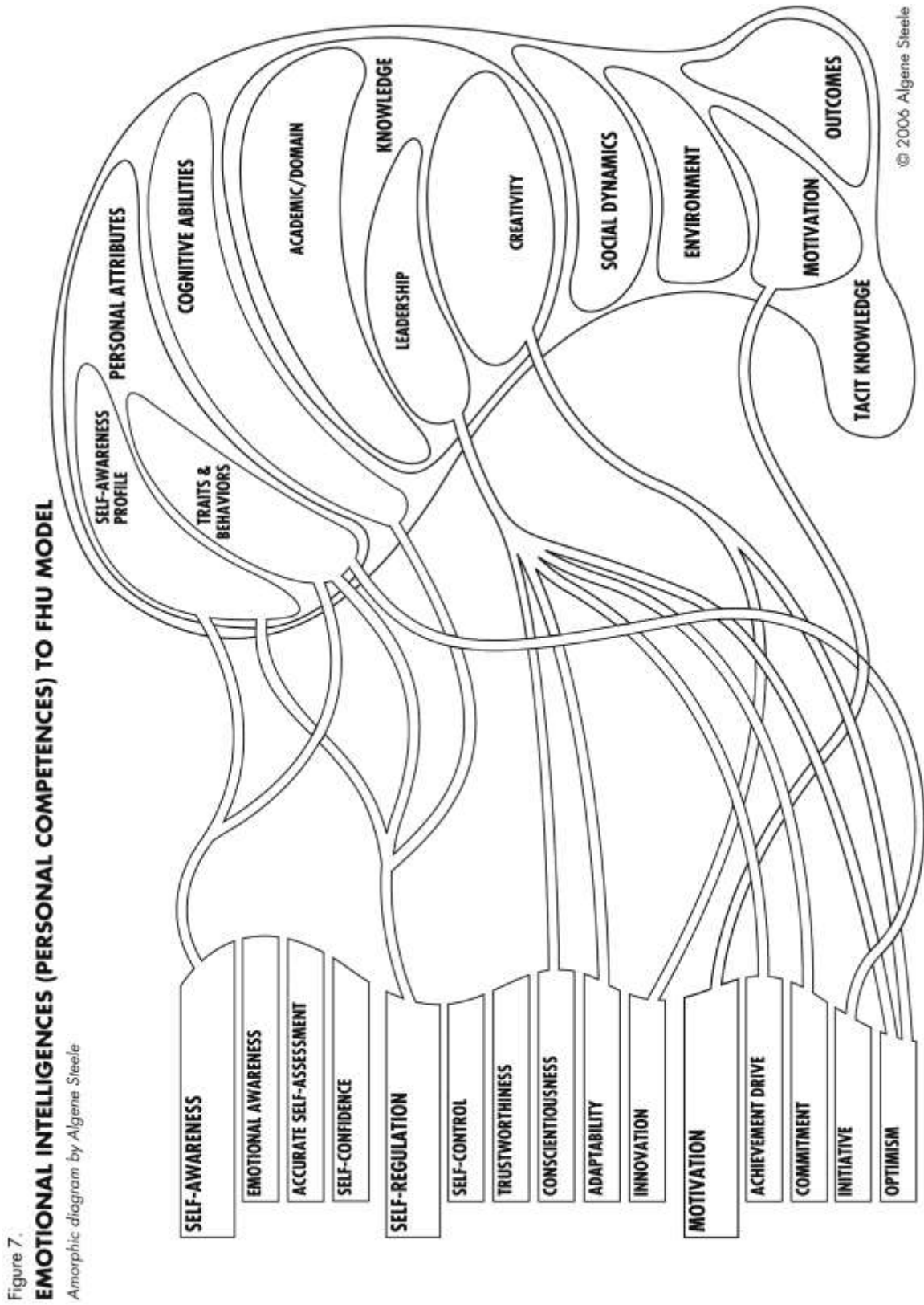


Figure 6.
SKILLS-BASED MODEL TO FHU MODEL
Amorphic diagram by Algeme Steele



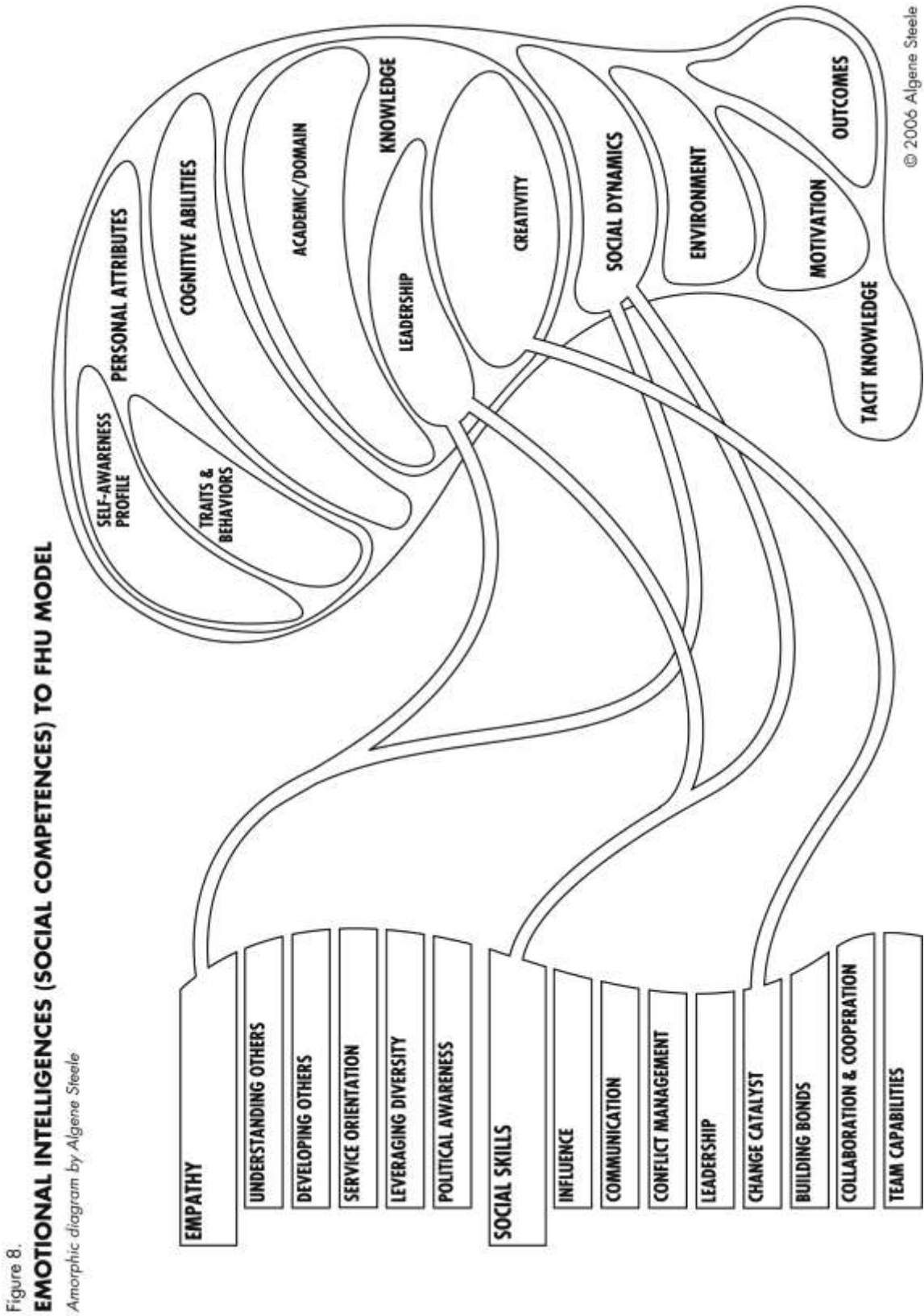
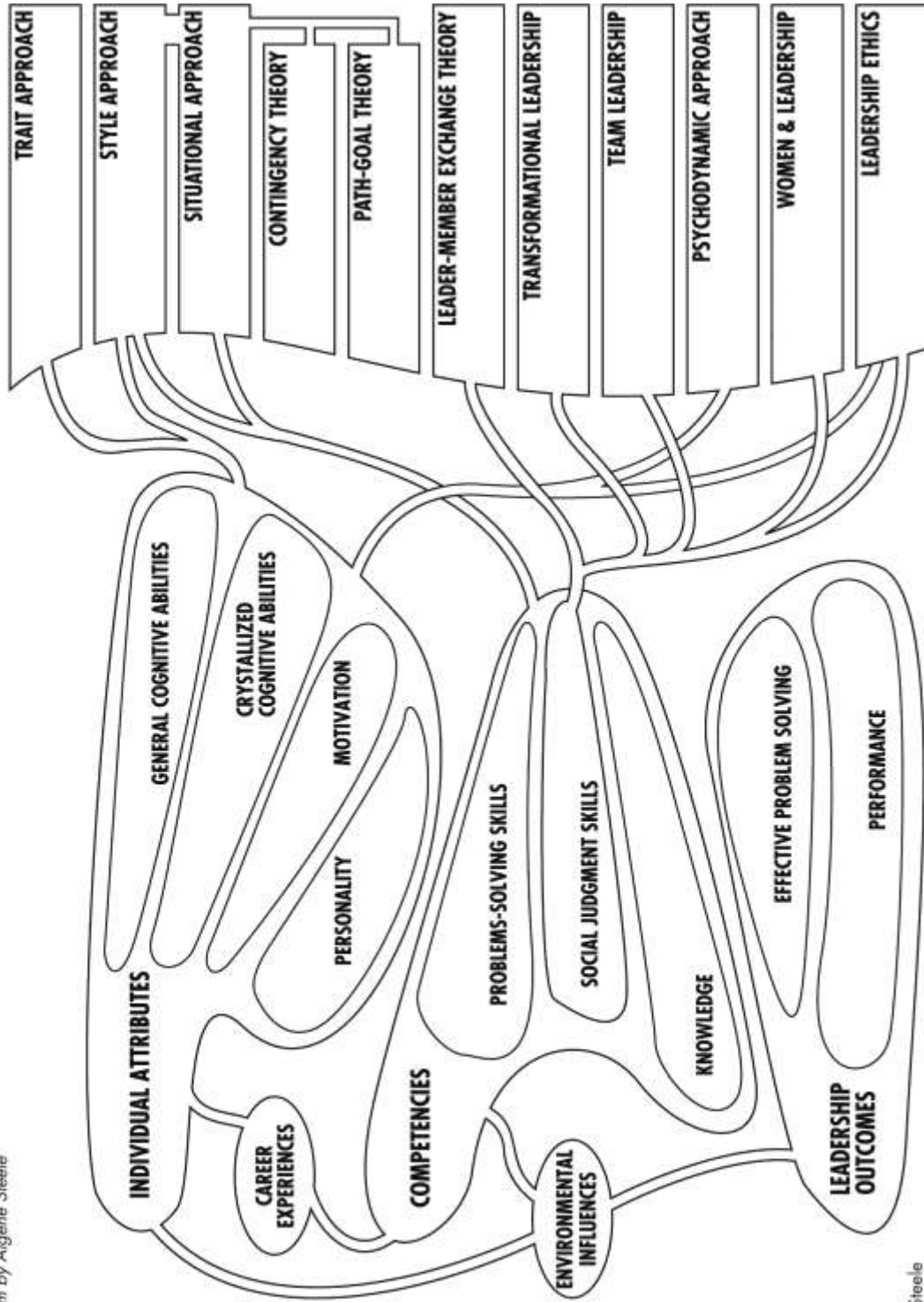


Figure 9.
INTEGRATION OF LEADERSHIP THEORIES THROUGH SKILLS-BASED MODEL OF LEADERSHIP

Amorphic diagram by Algene Steele



The Freed-Hardeman University Model for Creative Leadership Training and Education

The components of the FHU Model serve as a framework for content necessary for the training and education of creative leaders. (See Figures 10 and 11).

The geometric version shows three circular lobes representing Personal Attributes, Knowledge and Environment separated by tapered bars for Cognitive Abilities, Group Dynamics and Motivation, all held together at the triangular leadership “hub.” The Personal Attributes component contains the instructional method of Self-Awareness and the specific content elements of traits and behaviors. The Knowledge lobe is further divided into three specific areas of Knowledge (Academic, Creativity and Thinking Skills) This component also includes domain-relevant knowledge of Leadership. The Environment portion includes Climate Dimensions (per Ekvall). The area representing Tacit Knowledge encompasses all components.

A more organic or amorphic representation of the model attempts to further clarify and delineate the the various components and allows for visual intermingling and a more flexible interpretation of componential relationships. The amorphic model serves to illustrate the fluid nature of these areas of content.

Component Descriptions

The components of the FHU Model are intended to support the theoretical underpinnings of skills-based leadership and, consequently, creative performance, as delineated above. As conceived, the model is divided into three major components: *personal attributes, knowledge and environment*. Each of these contains specific

Figure 10.

**THE FREED-HARDEMAN UNIVERSITY MODEL
FOR CREATIVE LEADERSHIP TRAINING AND EDUCATION**

Geometric diagram by Algene Steele

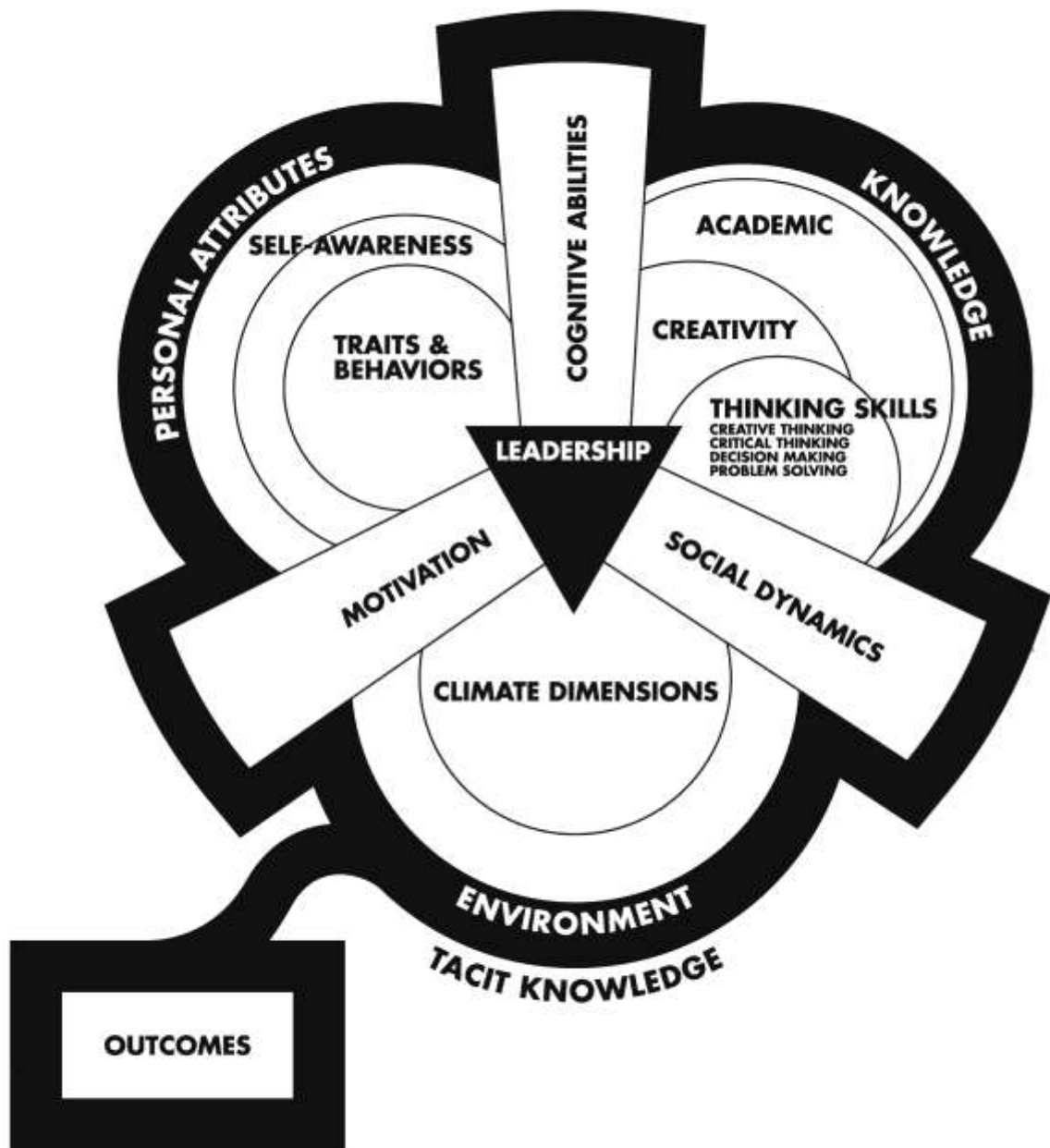
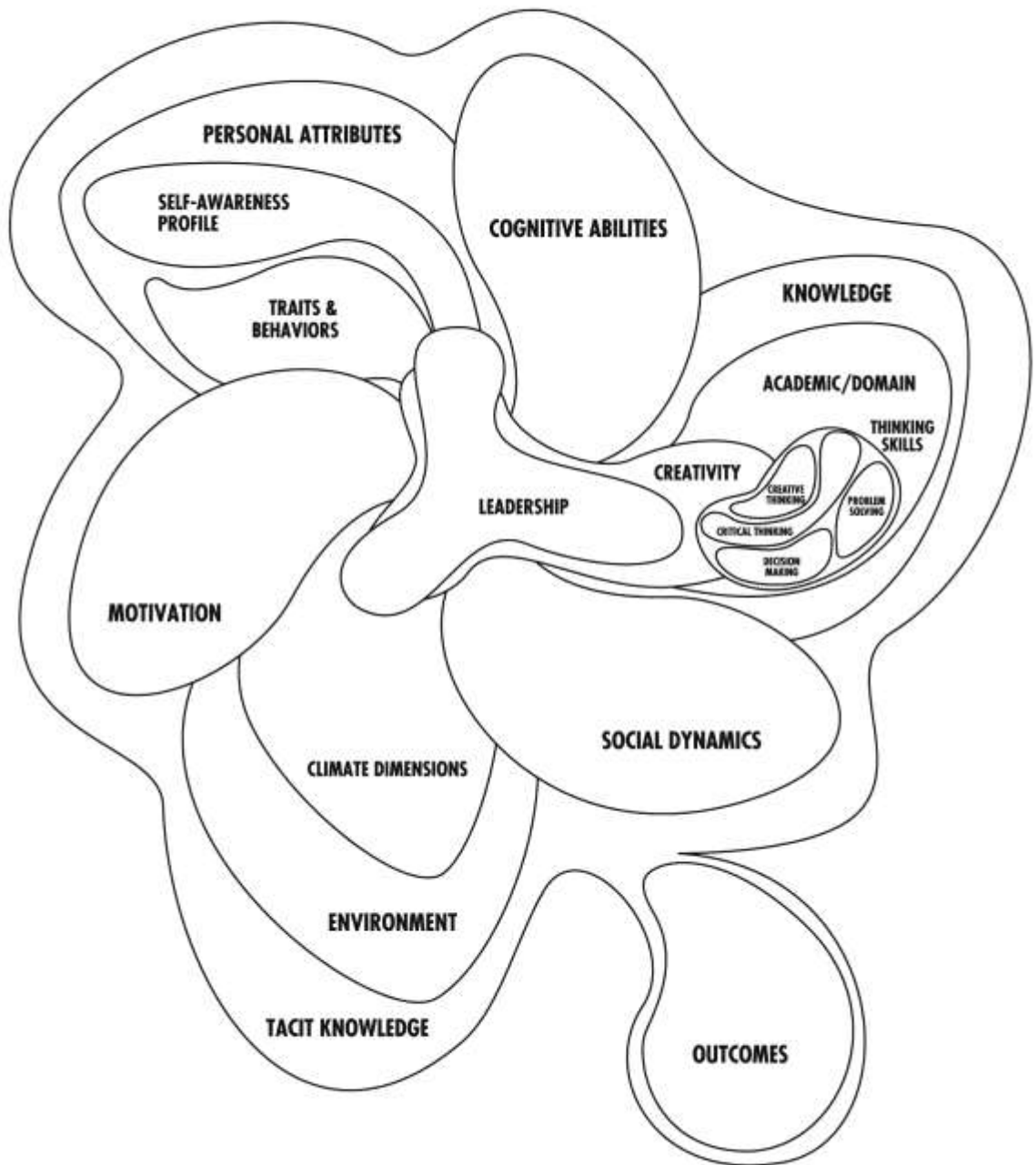


Figure 11.

**THE FREED-HARDEMAN UNIVERSITY MODEL
FOR CREATIVE LEADERSHIP TRAINING AND EDUCATION**

Amorphic diagram by Algene Steele



subcomponents that accommodate specific content areas necessary for the effective training and education of leaders. By providing a means to focus on non-skill items (*self-awareness* and *traits and behaviors*) and quasi-skill items (*cognitive abilities* and *motivation*), as well as specific knowledge and skills, the model provides a comprehensive structure for leadership and creativity, or creative leadership. It consists of the following components.

Personal Attributes. Personal attributes include those qualities or features regarded as characteristic or inherent in one's ability to serve as a creative leader. The following table suggests comparable components and subcomponents within each of the three progenitor models. All subcomponents can be assumed to be included unless otherwise indicated. Italics indicates a logical comparison, though not all-inclusive.

FHU Model	Amabile	Mumford et al.	Goleman
Personal Attributes		<i>Individual Attributes</i>	<i>Personal Competence</i>
Self-Awareness Profile	Conducive Work Style	Personality	Self-Awareness (Emotional Awareness, Accurate Self-Assessment); Self-Regulation
Traits and Behaviors	Requisite Technical Skills; Specific Domain-relevant Talent	Personality	Self-Awareness (Self-Confidence); Self-Regulation

Self-Awareness Profile. The Self-Awareness Profile includes the recognition of one's strengths and weaknesses as determined by various assessments, instruments and questionnaires. Over the duration of training, participants should complete the instruments and add the results to their progressively comprehensive collection of self-awareness data. In the context of training and education, once established, attributes of

strength would be enhanced and attributes of weakness would be strengthened, reduced or eliminated.

Assessments would be administered at appropriate times during the training period, often included as relevant to the content of specific sessions or courses. Within the structure of the education program courses could be introduced that would focus on multiple instruments. The management of the practical effects of the results, along with additional relevant content would be the focus of such a course.

The choice and inclusion of profile assessments will depend on proper certification, and budgetary constraints. Assessments to increase participants' self-awareness could include:

DISC is a group of tests based on the work of William Moulton Marston in the early part of the 20th century. Although the specific instrument was developed later, it classifies four aspects of personality, testing one's preferences in Dominance (relating to control, power and assertiveness); Influence (relating to social situations and communication); Steadiness (relating to patience, persistence and thoughtfulness); and Compliance, or Conscientiousness or Caution, (relating to structure and organization). It seeks to determine how and why an individual does what he or she does. In the late 1970s the research of Dr. John Geier helped enhance the D, I, S and C results for more specific and practical application. This description was taken from en.wikipedia.org, December 8, 2006.

FourSight: The Breakthrough Thinking Profile (FourSight), by Dr. Gerard Puccio (Blair Miller, publisher), is an assessment designed to help individuals and teams better understand how they approach solving problems through creative thinking by measuring one's preferences in four areas of preference: Clarifying, Ideating, Developing and Implementing. It is based on the Creative Problem Solving (CPS) process first developed by Alex F. Osborn and Sydney J. Parnes more than 50 years ago. CPS helps individuals and teams analyze problems, generate and refine ideas and implement action plans more effectively. FourSight is designed to help CPS participants discern their preferences in the activities associated with the phases of the CPS process. (This description is taken from the FourSight Technical Manual available for download at www.foursightonline.com.) Additional information is available on the Web site as well.

KEYS is an organizational survey that assesses the climate for creativity and innovation that exists in a work group, division or organization. It measures specific management

practices that impact the workplace and encourage innovation; quantifies how productivity and creativity are perceived across an organization; compares an organization's innovative climate with other organizations in the KEYS database, providing a benchmark for improvement; and informs development of an action plan, based on hard data, to improve the innovative culture within and across businesses. The survey was designed by the Center for Creative Leadership and Teresa Amabile, Harvard Business School. Specifically, KEYS assesses six management practices that encourage creativity: organizational encouragement, supervisory encouragement, work group supports, sufficient resources, challenging work and freedom; and two that inhibit creativity: organizational impediments and workload pressure. Additional information is available at www.ccl.org, the Web site for the Center for Creative Leadership, from which this description was taken.

Kirton's Adaption-Innovation Inventory (KAI), developed by Michael J. Kirton, is an instrument for measuring one's thinking style based on Kirton's Adaption Innovation Theory. The theory holds that all people solve problems and are creative. And, further, that people are different in cognitive style in which they are creative, solve problems and make decisions. These style differences lie on a continuum ranging from high adaption to high innovation. High adaptors prefer problems associated with more structure and desire that this structure is consensually agreed upon, while high innovators prefer less structure and are less concerned with structure that is consensually agreed upon. At the extremes of the continuum adapters tend to focus on incremental solutions and innovators focus on highly divergent solutions. Both styles are necessary in a successful organization and awareness of one's place on the continuum and relevant to others can benefit interpersonal interactions, and subsequently group performance and outcome success. Additional information is available at www.kaicentre.com.

Leadership Practices Inventory (LPI), by James M. Kouzes and Barry Z. Posner, evaluates one's performance and effectiveness as a leader by assessing one's use of the Five Practices of Exemplary Leadership[®]: Model the Way, Inspire a Shared Vision, Challenge the Process, Enable Others to Act, and Encourage the Heart. The authors believe that everyone must function as a leader at some time and in some arena and that more effective leadership competencies can be learned. The inventory allows for self-evaluation and anonymous observer-evaluation, thus providing a 360-degree analysis of one's capabilities. Kouzes and Posner are the authors of a companion book entitled *The Leadership Challenge*, available at amazon.com. Additional information is also available at www.leadershipchallenge.com.

The **Learning Style Inventory (LSI)** and the **Productivity Environmental Preference Survey (PEPS)** are instruments that provide a comprehensive approach to the diagnosis of an individual's learning style for grades 3 through 12 and adults, respectively. These assessment tools analyze conditions under which the students prefer to learn and discerns individual preferences in 20 areas including immediate environment (noise level light, temperature and design); emotionality (motivation, persistence, responsible, and structure); sociological needs (self-oriented, peer-oriented, authority-oriented and combinatory-oriented); physical needs (auditory, visual, tactile, kinesthetic, general time

of day, late morning, afternoon, food intake and mobility preferences). These instruments were developed through the research of Rita and Kenneth Dunn and Gary Price approximately 30 years ago. Additional information is available at www.learn.humanesources.com from which much of this description was taken.

The **Myers-Briggs Type Indicator (MBTI)** is a personality test designed to assist a person in identifying personal preferences. First copyrighted in 1943, the assessment is one of the most widely used personality surveys today. Developed by Katherine Cook Briggs and her daughter Isabel Briggs Myers, the MBTI is based on the work of Carl Jung. It classifies an individual's preferred personality types within four possible pairings: extraversion/introversion, sensing/intuition, thinking/feeling and judging/perceiving. These four dichotomies are combined into 16 preferences designated by four-letter acronyms, representing four of the eight types paired above. (en.wikipedia.org, December 8, 2006)

Situational Outlook Questionnaire (SOQ), based on the research of Dr. Goran Ekvall and developed Dr. Scott Isaksen and others of the Creative Problem Solving Group (CPSG), is a tool used to help one understand meaningful patterns of behavior that effect the individual and teams, division or organization's productivity, capacity to change, and ability to support creativity. This two-part questionnaire assesses nine dimensions directly related to creative climate: Challenge and Involvement, Freedom, Risk Taking, Debates, Idea Support, Conflicts, Playfulness and Humor, Idea Time, and Trust. The SOQ is based on the questionnaire known as the Climate for Creativity Questionnaire (CCQ) developed by the Swedish organizational psychologist Dr. Goran Ekvall. Additional information is available at www.cbsb.com, from which this description was taken.

The **Torrance Tests of Creative Thinking (TTCT)** is a series of three tests consisting of the Thinking Creatively with Pictures, Figural, and Verbal components. First developed in 1966 by Dr. E. Paul Torrance, the TTCT has been translated in more that 35 languages and is used in education and corporations worldwide. The tests measure one's fluency (the quantity of ideas), flexibility (the variety of ideas, approaches or strategies), originality (the degree response are uncommon), and elaboration (the enrichment of ideas). Well supported and tested in research, including one of the few longitudinal studies of creative ability, the TTCT provides valuable insights into the creative capabilities of both children and adults. Additional information is available online. This discription from *Why Do We Need the TTCT* by Kyung Hee Kim, Ph.D., and Wechsler (2006).

The following assessments provide information that can serve as a basis for further discussion and analysis but are not supported by research:

Informal Dimensions of Creative Climate Questionnaire (IDCCQ) was developed by Algene Steele based on the research of Ekvall (1987) as presented in Bass et al. (1987,

pp. 177-190). It measures one's perceptions of the ten dimensions of creative climate on a 10-point scale. A group's results can be averaged to determine a relative value for each dimension within the group or organization. With this tabulated information groups can begin to discuss the value of each dimension and its presence, or lack of presence, within the work environment.

Multiple Intelligences Assessment was developed by Dr. Terry Armstrong, an advocate for more widespread use of multiple intelligences as the focus of curriculum in education. It is freely available online at www.literacyworks.org/mi/assessment/findyourstrengths.html and serves to quantify one's relative strength in each of Gardner's eight intelligences. With the results and the accompanying explanations dialog regarding multiple intelligences can commence.

Other assessments and questionnaires are available and will be added to this list of recommendations in the future. Each instrument provides additional shading and color to one's overall understanding of individual traits, behaviors, styles, preferences and abilities and, thus, provide a more comprehensive or complete personal profile. With this information participants can maximize their effectiveness singly and in groups.

Traits and Behaviors. Traits are distinguishing qualities or characteristics, typically belonging to an individual. Behaviors are defined as the way one acts or conducts oneself in response to a particular situation or stimulus, especially, in this context, relevant to one's creative leadership role.

Cognitive Abilities. Cognitive ability is the capacity to perform higher mental processes of reasoning, remembering, understanding, and problems solving (Bernstien, 2006). Carroll (1993, p. 10) defines a cognitive ability as any ability that concerns some class of cognitive tasks. Further, cognitive task is defined as an activity in which suitable processing of mental information is the major determinant of whether the task is successfully performed (p. 10). Or, more simply put, it is one's ability to synthesize information. This component also includes cognitive style, defined by Witkin, Oltman,

Rasking & Karp, (1971, p. 3), cited in Sternberg & Grigorenko (1997), as “the characteristic, self-consistent modes of functioning which individuals show in their perceptual and intellectual activities.” Sternberg further describes cognitive style as a bridge between cognition and personality.

The following table suggests comparable components and subcomponents within each of the three progenitor models regarding cognitive abilities generally. The pertinence of specific abilities and their subsequent inclusion in any training effort, directly or indirectly, will require additional thought and planning. All subcomponents can be assumed to be included unless otherwise indicated. Italics indicates a logical comparison, though not all-inclusive.

FHU Model	Amabile	Mumford et al.	Goleman
Cognitive Abilities	Requisite Technical Skills; Special Domain-relevant Talent; Appropriate Cognitive Abilities	General Cognitive Abilities; Crystallized Cognitive Abilities	<i>Self-Regulation</i>

Knowledge. Knowledge can be defined as facts, information and skills acquired through experience or education and, ultimately, represents what is known in a particular field or in total. Knowledge is a specific component in both Amabile and Mumford’s models. While Amabile’s reference may be more specific than Mumford’s, both emphasize the need for foundational facts, information and skills that serve as the basis for subsequent acts. Amabile also acknowledges the need for the specific knowledge of heuristics for generating novel ideas. Additionally, specific knowledge of many of the competencies in Goleman’s work is necessary for successful leadership. All these are included within the Knowledge component of the FHU Model. The FHU Model also

specifies Academic Knowledge which, in this context, is similar, if not synonymous with Knowledge of Domain (Amabile) and Knowledge (Mumford).

Obviously a institution of higher learning, especially a liberal arts university, is in a unique and formidable position in any training or educational effort designed to disseminate varied knowledge to students or participants. Indeed, it is the university's primary function with faculty members providing appropriate levels of expertise in many academic areas. Most areas of study that are of value to society are included in a university's academic programs. In-depth study of these disciplines is standard operating procedure. While new or innovative courses, such as those focusing on leadership and creativity, may have to be added to the existing curriculum, the procedures and processes for their introduction is in place and their inclusion can be accommodated if justified, particularly if supportive resources are available or can be obtained. Further, through the university's effort to provide students with practical experiences relevant to their areas of study, internships, practicums and seminars are usually provided. Additionally, the professional development and social components of a typical university environment provide students with opportunities to gain knowledge through participation in clubs, organizations and group activities. These are particularly important resources for students seeking to practice leadership and creativity skills in safe, yet "real-world," settings. All the experiences that make up a student's college career provide many opportunities to gain invaluable tacit knowledge for immediate and future use.

Knowledge of leadership and creativity encompasses many of the necessary skills for effective leadership. Specifically, at Freed-Hardeman, there is a continued emphasis

on the development of student's critical thinking skills that has been part of the campus culture for more than twenty years. Some faculty members have an extraordinary grasp on the use and teaching of critical thinking skills. For this reason, critical thinking has been included as part of the Thinking Skills subcomponent in the FHU Model. With the inclusion of both critical and creative thinking, the past emphasis and the introduction of the new can be supported.

The following table suggests comparable components and subcomponents within each of the three progenitor models. All subcomponents can be assumed to be included unless otherwise indicated. Italics indicates a logical comparison, though not all-inclusive.

FHU Model	Amabile	Mumford et al.	Goleman
Knowledge		<i>Competencies</i>	
Academic or Domain Knowledge	Knowledge of Domain; Requisite Technical Skills	Knowledge	
Leadership Knowledge		Knowledge; Leadership Outcomes	Personal Competence (Conscientiousness; Adaptability; Achievement Drive; Commitment; Optimism); Social Competence (Empathy; Social Skills)
Creativity Knowledge [Divergence]	Knowledge of Heuristics for Generating Novel Ideas	Problem-solving Skills; Leadership Outcomes (Effective Problem Solving)	Social Competence (Change Catalyst)
Critical Thinking Knowledge [Convergence]	Knowledge of Heuristics for Generating Novel Ideas	Problem-solving Skills; Leadership Outcomes (Effective Problem Solving)	Social Competence (Change Catalyst)
Tacit Knowledge	Requisite Technical Skills; Special Domain-relevant Talent	Crystallized Cognitive Abilities; Social Judgment Skills; Career Experiences	

Knowledge of academic area or domain. This specific subcomponent of knowledge includes the content of university courses in several academic areas of study and is generally presented in a relatively formal setting. Effort should be made to maximize the interest in and retention of this information as it serves as the foundation for students' careers. While several teaching methods are available for use in this specific learning situation, Torrance's Incubation Model can be used to successfully generate interest, encourage depth of learning and inspire future exploration.

The Incubation Model, which can be applied to any topic or area of study, provides strategies for these objectives and suggests at least seventeen creativity skills that can enhance participants' experiences with a particular topic. Additionally, the use of these skills in a classroom setting provide opportunities for students to develop abilities that have application in most facets of life, well beyond the topic at hand.

Knowledge of creativity. This subcomponent includes knowledge of the many content areas associated with creativity. Creative problem solving and its facilitation; creativity processes, skills and tools; and relevant research and literature are all included here. It is given separate billing from other thinking processes because the information available and included in this component has a significant impact on one's ability to be an effective leader as well as one's ability to live a fulfilling life on multiple levels of one's interactions and relationships. Interestingly, it encompasses many other component and thinking process and provides for their more effective use in a variety of situations.

Knowledge of thinking processes. According to Puccio et al. (2007, p. 49), creative problem solving, while focusing on the stimulation of creative thinking in

problem solving, “also involves decision making and critical thinking.” Thus, the four complex thinking processes identified by Puccio and company (problem solving, critical thinking, decision making and creative thinking) are included in the creative problem solving process. The training and education of creative problem solving, along with additional pertinent instruction in each of the four thinking processes, will provide the necessary knowledge and skills base needed by participants.

Knowledge of leadership. Many leadership approaches and theories have been put forth in an effort to explain and clarify the dynamics of leadership. It is possible to trace these various approaches and find parallels, connections and similarities in the capabilities model of leadership as described by Mumford and others. Just as the three progenitor theories can be mapped to the FHU Model, so the major approaches and theories of leadership, as described by Northouse, can be connected to the component’s of Mumford’s skills-based model, making it an almost universal doorway, from an instructional perspective, to these theories.

Tacit knowledge. Mastery of the knowledge (facts, information and skills acquired by a person) that is understood or implied without being stated or, more simply, knowledge not learned from books (or a formal educational setting), but rather in real situations or through one’s experiences is integral to one’s success and especially to a leader’s success. Fullan (2001) suggests that the awareness and sharing of one’s or an organization’s tacit knowledge is a key difference between success and failure. While any training or educational situation, in addition to its specific content, will, by its nature, provide opportunities for perceptive participants to glean valuable experiences to expand

their tacit knowledge base, a more proactive effort to develop systems and environments that encourage the sharing of accumulated tacit knowledge can provide significant value to the learning experience.

Social Dynamics. Mumford's social judgment skills component and Goleman's elements of social competence as well as fundamentals of group dynamics all come together in the Social Dynamics component of the FHU Model. Social Dynamics thus include perspective taking, social perceptiveness, behavioral flexibility and social performance (the key social judgment skills according to Mumford) (Northouse, 2004) and Goleman's empathic capabilities and social skills. Amabile's interaction model depicting the synergy of individual or team creativity and work environment (Figure 12) and the later inclusion of social environment in her creative performance model (tangentially) suggest the importance of capabilities similar to some skills included in the Social Dynamics component.

Additionally, this component provides instructional opportunities in the specific abilities necessary to provide servant-oriented strategies, organizational vision and "quasi-charismatic" leadership styles. Not only does the inclusion of social dynamics accommodate training and education regarding these leadership approaches but also provides opportunities for participants to acquire the skills needed to support the best features of these approaches.

The following table suggests comparable components and subcomponents within each of the three progenitor models. All subcomponents can be assumed to be included

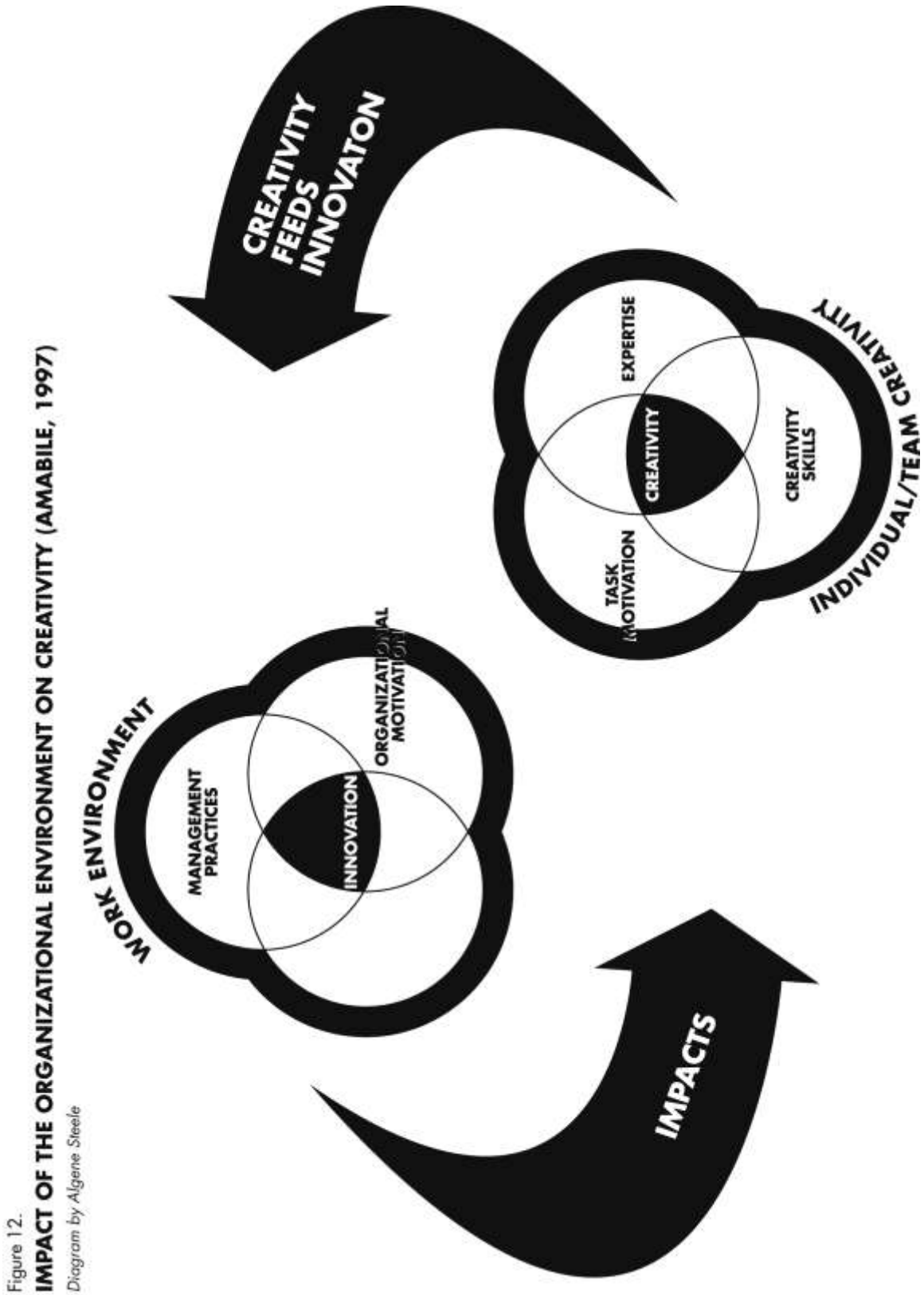


Figure 12. **IMPACT OF THE ORGANIZATIONAL ENVIRONMENT ON CREATIVITY (AMABILE, 1997)**

Diagram by Algene Steele

unless otherwise indicated. Italics indicates a logical comparison, though not all-inclusive.

FHU Model	Amabile	Mumford et al.	Goleman
Social Dynamics	<i>Social Environment</i>	Competencies (Social Judgment Skills)	Social Competence

Environment. Amabile's Social Environment component finds some connection with the Environment component, but more specifically, her Conducive Work Style component more directly aligns here. While Goleman's list of competencies does not specifically include environmental or climate dimensions, many of the abilities included in his lists are directly affected by these dimensions. Mumford specifically includes Environmental Influences as one of the secondary components of his model. So, while included, to a degree, and providing an entry point for relevant content, the three progenitor models do not address environmental issues and climate dimension to a significant degree. Ekvall's research provides structure and content regarding climate dimensions that will strengthen the FHU Model's ability to accommodate pertinent information.

The following table suggests comparable components and subcomponents within each of the three progenitor models. All subcomponents can be assumed to be included unless otherwise indicated. Italics indicates a logical comparison, though not all-inclusive.

FHU Model	Amabile	Mumford et al.	Goleman
Environment	Conducive Work Style	Environmental Influences	

Motivation is the reason or reasons one acts or behaves a certain way. Northouse (2004) notes that Mumford and company suggest three aspects of motivation that are pertinent to developing leadership skills: (1) leaders must be willing and motivated to tackle complex organizational problems; (2) leaders must be willing and motivated to exert their influence and take on the responsibility of leading; and (3) leaders must be committed to the social good of the organization—willing to take the responsibility to advance the overall human good and value of the organization. (p. 45). Additionally this component references Amabile’s emphasis on the importance of task motivation, particularly as it relates to the dynamics of intrinsic and extrinsic motivations in creative effort. Goleman’s motivation, as emotional tendencies that guide or facilitate reaching goals, includes achievement drives, commitment, initiative and optimism is also appropriately included here.

The following table suggests comparable components and subcomponents within each of the three progenitor models. All subcomponents can be assumed to be included unless otherwise indicated. Italics indicates a logical comparison, though not all-inclusive.

FHU Model	Amabile	Mumford et al.	Goleman
Motivation	Task Motivation	Individual Attributes (Motivation); Environmental Influences	Personal Competence (Motivation)

Outcomes, in the context of this model and program, include those practical outcomes of effective problem solving and leadership performance as noted previously as part of the Skills-based Model. Additionally, outcomes refers to the specific outcomes of

“effective leadership performance” possible through the successful completion of the Creative Leadership Program, including the Creative Leadership certificate, portfolio and minor, as well as others.

The following table suggests comparable components and subcomponents within each of the three progenitor models. All subcomponents can be assumed to be included unless otherwise indicated. Italics indicates a logical comparison, though not all-inclusive.

FHU Model	Amabile	Mumford et al.	Goleman
Outcomes		Leadership Outcomes	

Suggested Strategies and Methods of Instruction

Interestingly, the guides for creativity training posited by Scott et al. (2004) would be equally appropriate here: First, training should be based on a sound, valid, conception of the cognitive activities underlying creative [leadership] efforts. Second, this training should be lengthy and relatively challenging with various discreet cognitive skills, and associated heuristics, being described, in turn, with respect to their effects on creative efforts. Third, articulation of these principles should be followed by illustrations of their application using material based on “real-world” cases or other contextual approaches. And, finally, presentation of this material should be followed by a series of exercises, exercises appropriate to the domain at hand, intended to provide people with practice in applying relevant strategies and heuristics in a more complex and more realistic context.

Although coming directly from creativity literature, these general guidelines, in the absence of others, could serve training and education in leadership as well. However, a

more specific method of instruction is available and possesses the additional benefit of being equally effective with all areas of study.

The Torrance Incubation Model of Teaching (Torrance & Safter, 1990), developed by noted educator E. Paul Torrance, Ph.D., provides structure, strategies and skills designed to make the learning experience more rewarding, memorable and inspiring.

In this model the learning begins with the first of three stages, *Heightening Anticipation*. The purpose of this stage is to heighten anticipation and expectations and to prepare learners to make clear connections between what they are expected to learn and something meaningful in their lives. Using highly involving exercises to warm students to the topic at hand, instructors are able to achieve success during the first stage with one or more of the following strategies: creating a desire to know, heightening anticipation and expectation, getting attention, arousing curiosity, tickling the imagination or giving purpose and motivation.

The second stage, *Deepening Expectations*, moves learners from the state of heightened anticipation of stage one to a state of deeper fulfillment by exploring and assimilating new and unanticipated information. Again, several strategies can come into play: digging deeper, looking twice, listening for smells, crossing out mistakes, cutting holes to see through, cutting corners, getting in deep water and getting out of locked doors. Through each of these, participants are challenged to explore and discern more keenly and actively the information being presented.

Keeping it Going, the third and final stage builds on the previous activities and learning by providing opportunities for students to move into the realm of intrinsically

motivated, in-depth and intense exploration and knowledge acquisition through discussions, research, or projects and activities beyond the classroom setting. Helpful strategies include having a ball, singing in one's own key, building sand castles, pluggin in the sun and shaking hands with tomorrow.

Additionally, and in conjunction with this three-stage model, Torrance includes 17 creativity skills designed to enhance the work produced in the three stages. Some, like the strategies above are self-defining, while others are cleverly named, but less clear. These skills are: finding the problem; producing alternatives; originality; highlight the essence; elaboration; keep open; be aware of emotions; putting ideas into context; combine and synthesize; visualize it richly and colorfully; enjoy and use fantasy; make it swing, make it ring; look at it another way; visualize inside; extending boundaries; let humor flow; and glimpses of infinity.

These skills can also be applied to any endeavor, including creative effort and effective leadership.

Details regarding each of the strategies and skills mentioned above can be found in the work cited at the beginning of this section or in the topical seminars listed below.

Other methods for teaching creative leadership are welcomed. Not only should they be effective (this is, after all, important work—the training of leaders) but also reflective of the unique and invigorating power of the material being presented. There is little more rewarding than watching students enthusiastically absorb important information that, whether they fully realize it at the time or not, will have a major impact on their future careers and life success.

Suggested Reading

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Topics for Saturday Seminars and Training

Presentations of the following topics will be offered through the CID program on a regular basis, beginning during Spring 2007. They are also available to groups of five or more, scheduled at your group's convenience. All the sessions, except one, are one hour or less in length. More comprehensive sessions and opportunities to safely practice learnings can be made available if desired. Participants are encouraged to review and practice content after each session to achieve a level of comfort with or mastery of the information. Periodic "refresher" sessions are also encouraged.

Creativity Overview. This introductory session introduces a common language and structure to the study of creativity that will guide subsequent sessions. Rationale and myths, the Four Ps of Creativity, an overview of creativity tools and skills, the history of creativity research, essentials of a creative climate, the Torrance Incubation Model, the FourSight inventory of thinking preferences, and the creative problem solving process are among the items that will be discussed.

Creativity Terminology You Need to Know. There is specific terminology necessary to effectively communicate and teach creativity, as well as the creative processes, skills and tools. This session will explain the difference between divergence and convergence, the benefit of establishing norms of behavior, and definitions of the terms *tools*, *skills*,

process, content, problem, and facilitation.

Creativity, Its Rationale and Myths. There are several reasons for studying creativity and enhancing one's creative abilities. This session will discuss this rationale and provide information regarding the myths often associated with creativity and creative effort. Additionally, six myths of organizational creativity are presented that will be helpful in establishing a more productive and creative environment for your office.

The Four Ps of Creativity. The Four Ps of Creativity included *Person, Process, Product* and *Press (Environment)* are introduced during this session. Participants will explore the traits and behaviors of the creative person from different perspectives. Various processes will be introduced along with an effective means for assessing the level of creativity of one's creative product and dimensions for a creative climate.

Creative Tools You Can Use. The tools used to maximize the effectiveness of divergent and convergent activity within the creative problem solving process are included in this session. Specific situations for the use of each tool are emphasized. Learn how to brainstorm more effectively and how to scamper to more ideas, among other things.

The History of Creativity. This session will look at the biblical foundations for creativity and include an overview of creativity research particularly from 1950 forward. Prominent researchers and a timeline of their significant discoveries will also be presented.

Ten Essential Dimensions of Creative Climate. The dimensions necessary to provide an environment conducive for creative effort are discussed. The importance of each of ten specific dimensions and ways to foster them are presented. You will leave with an informal means of measuring the creative climate of your office and a fuller understanding of what it takes to get the most creativity from yourself and your coworkers.

The Torrance Incubation Model, Part 1 (Strategies). This model of instruction was developed by E. Paul Torrance, noted creativity researcher and educator, provides teachers and students more meaningful learning experiences by purposefully heightening anticipation, deepening expectations and inspiring future exploration. The Incubation Model can be used with any age group and any subject matter. Its three stages and the associated strategies of each stage will be presented during this session. The supporting creativity skills will be presented in the follow-up session.

Torrance Incubation Model, Part 2 (Skills). The incubation model makes use of specific creative skills. These skills are designed to enhance the learning achieved with the three stages of the model. Once understood, these skills can be applied to any creative activity.

The FourSight Thinking Preferences Inventory. During this session participants will complete the FourSight Thinking Preferences Inventory. This assessment is supported by research and provides great insights for teams to work together more effectively. After scoring the assessment, participants will participate in a debriefing to better understand their individual and collective results. Participants for this session must pay a \$20 fee for

the assessment form and booklet. These must be ordered two weeks in advance.

Creative Problem Solving/Thinking Skills Process, Part 1. The Osborn/Parnes Creative Problem Solving Process is one of the most effective CPS processes known. Over the past 30 to 40 years it has been continually studied and improved. The latest iteration is the Thinking Skills variation and is the focus of this session. An overview of this process will be presented and participants will have the opportunity to put what they learn into practice in the second part of this session.

Creative Problem Solving/Thinking Skills Process, Part 2. Participants will have opportunity to practice this process with real problems during this session. This is a 2-hour session.

*Thank you for joining us in this effort.
Let us know what you discover and
how we can make this program even more effective.*

References (Handbook)

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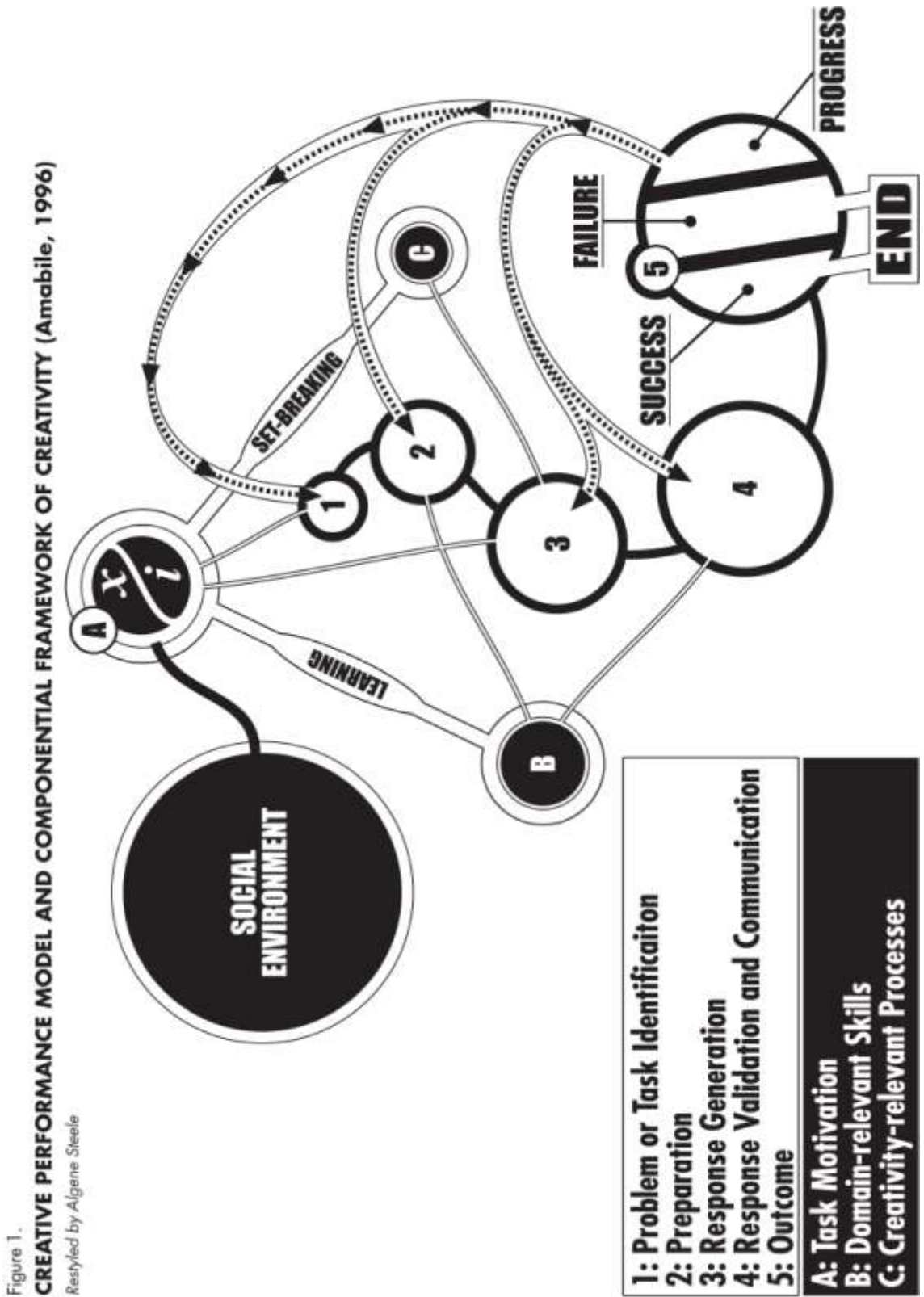
APPENDIX: Creative Leadership Program Achievements Form

Page 1 of 4.

[Four-page document will be inserted in final bound copies. See PDF for now.]

Creative Leadership Program-STEELE

APPENDIX D: Model Graphics in Black and White (for copying)



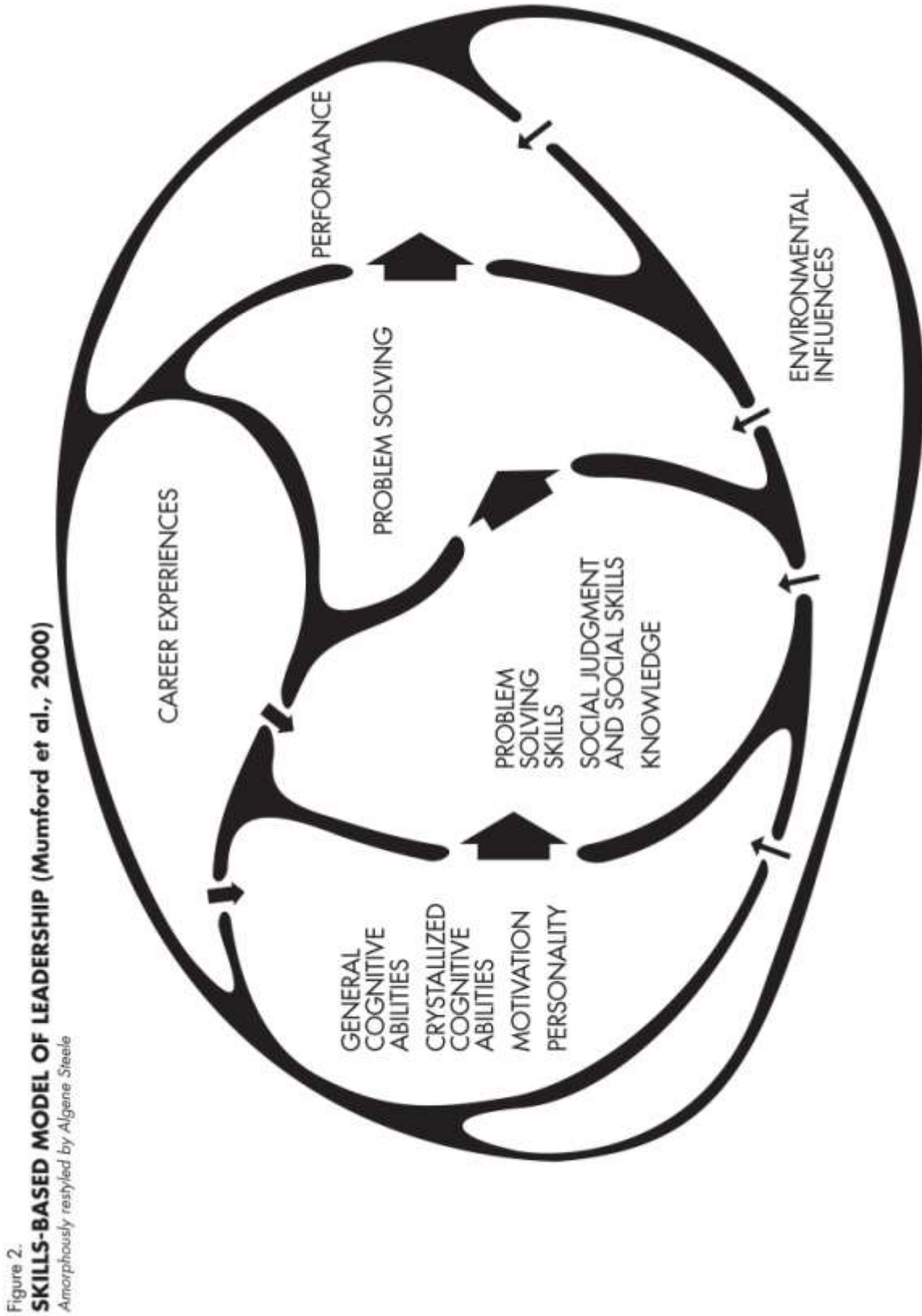
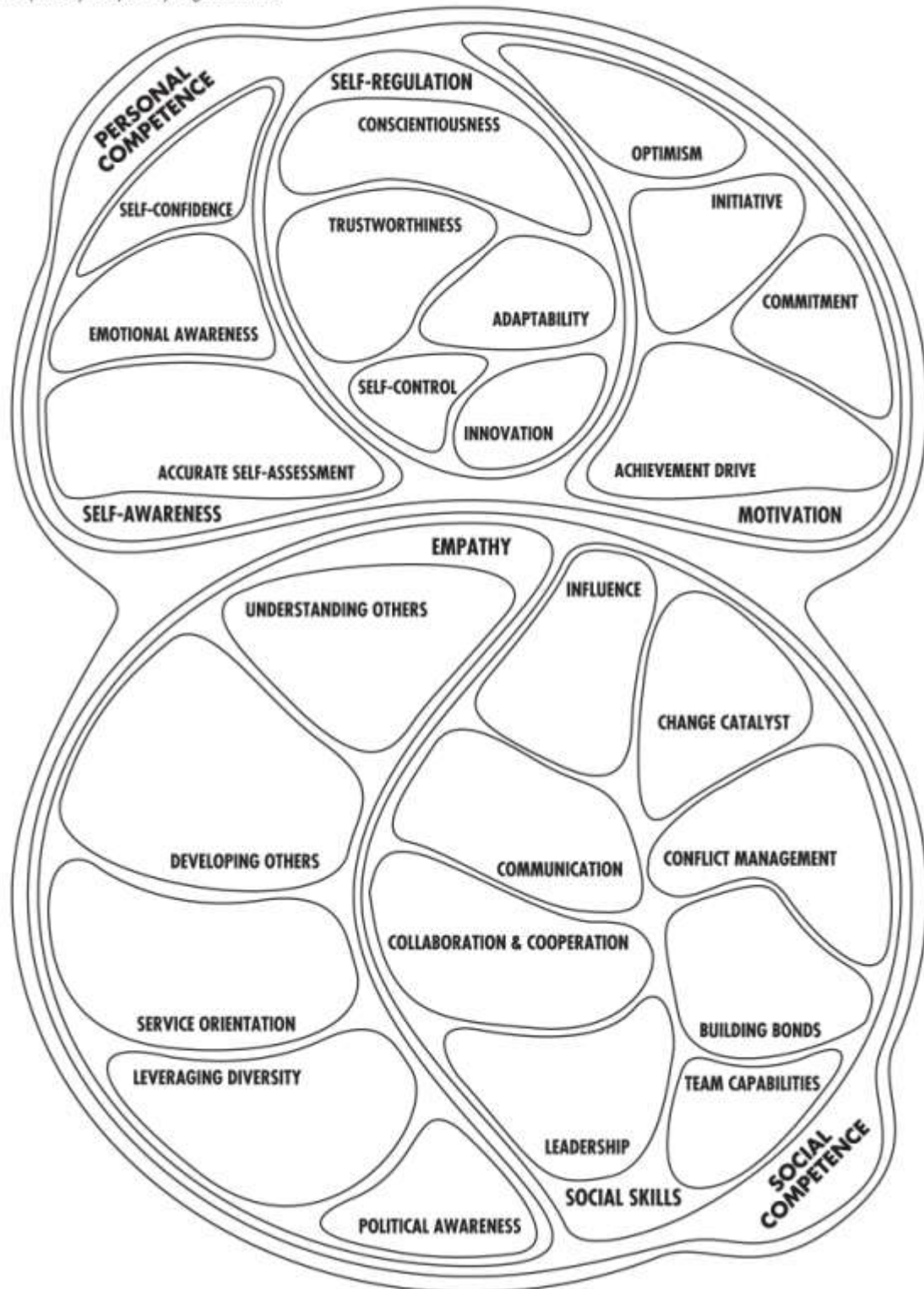
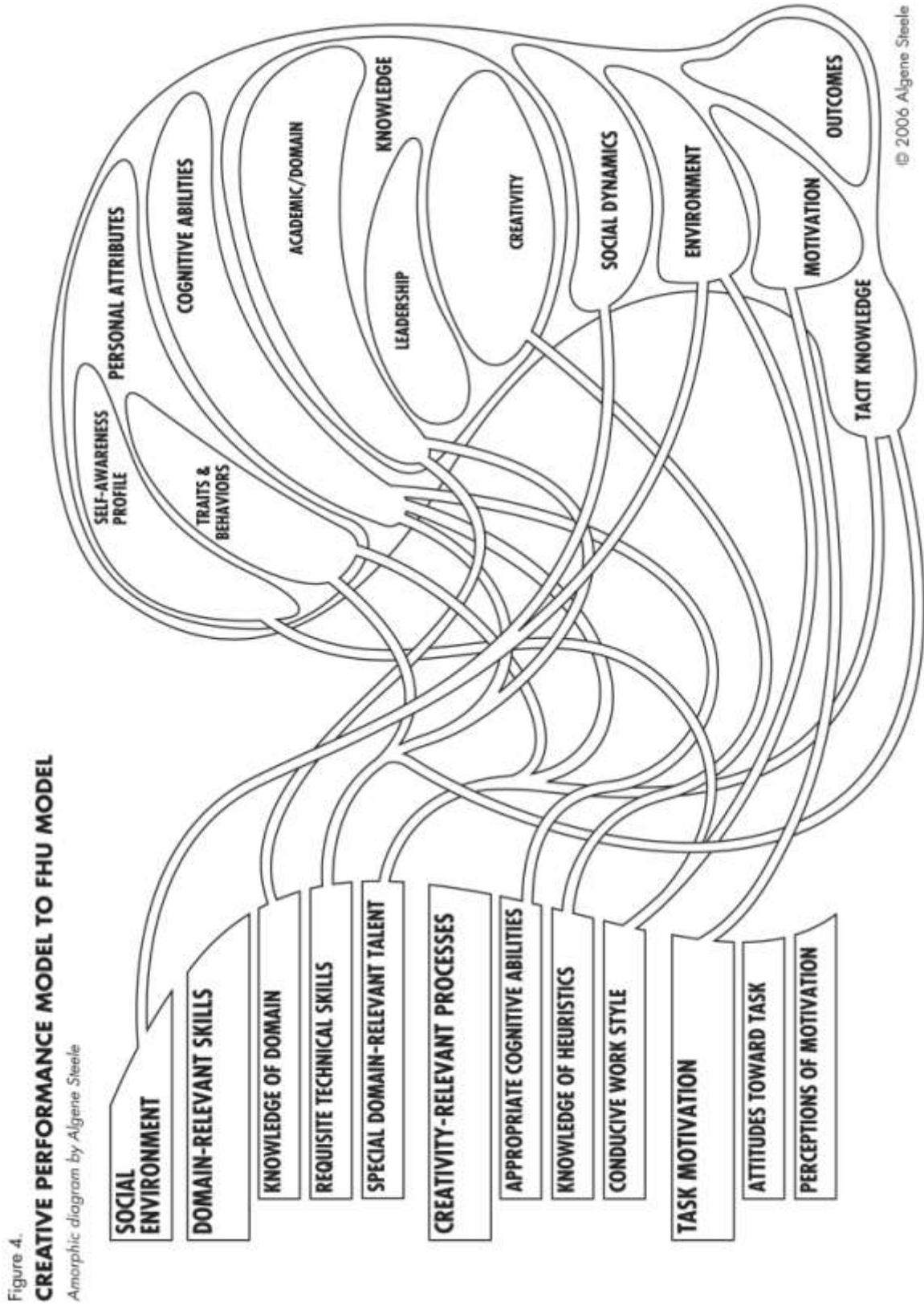
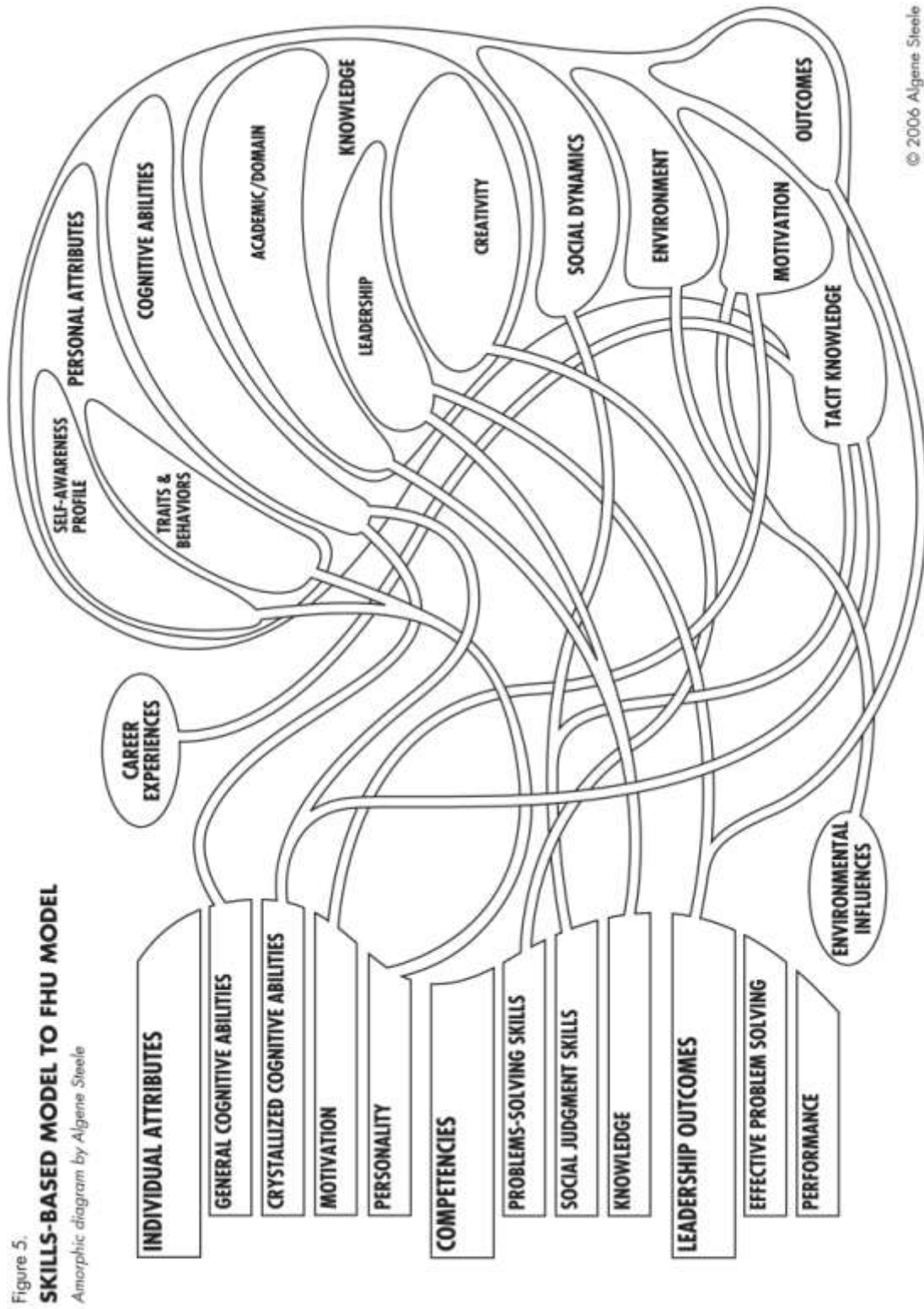


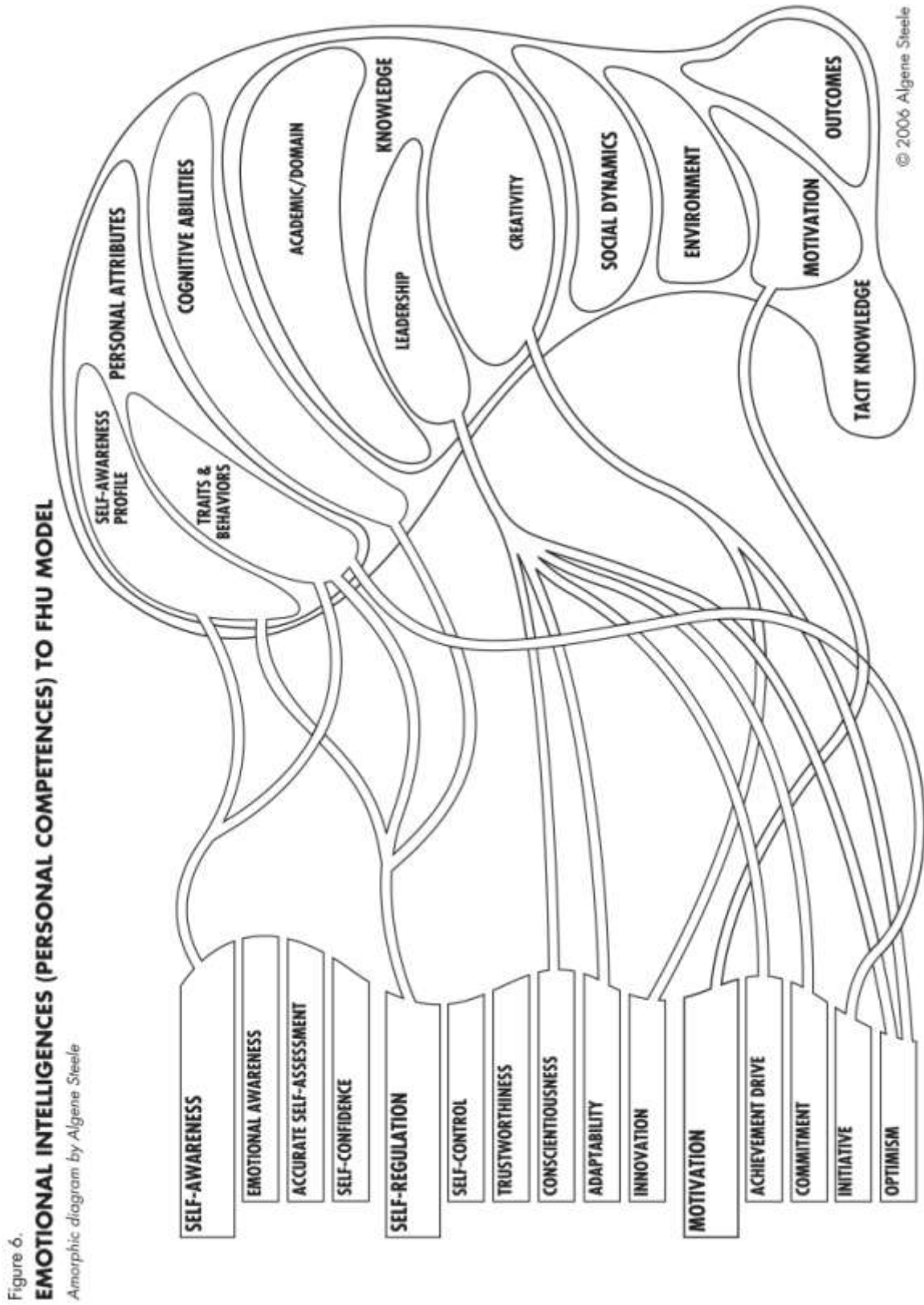
Figure 2.
SKILLS-BASED MODEL OF LEADERSHIP (Mumford et al., 2000)
Amorphously restyled by Algene Steele

Figure 3.
EMOTIONAL INTELLIGENCES (Goleman, 1998)
Amorphously restyled by Algene Steele









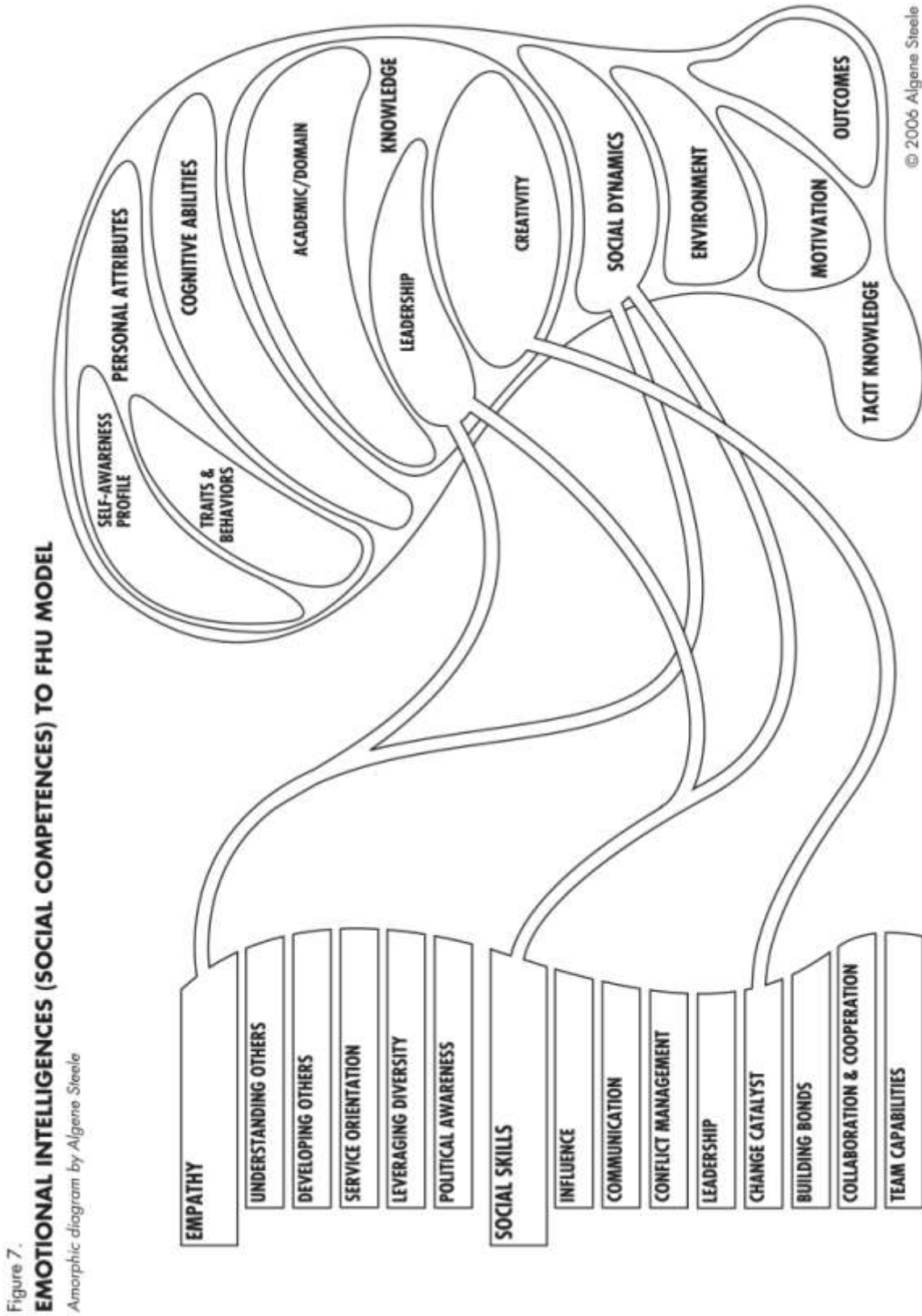


Figure 8.
**THE FREED-HARDEMAN UNIVERSITY MODEL
FOR CREATIVE LEADERSHIP TRAINING AND EDUCATION**
Amorphic diagram by Algene Steele

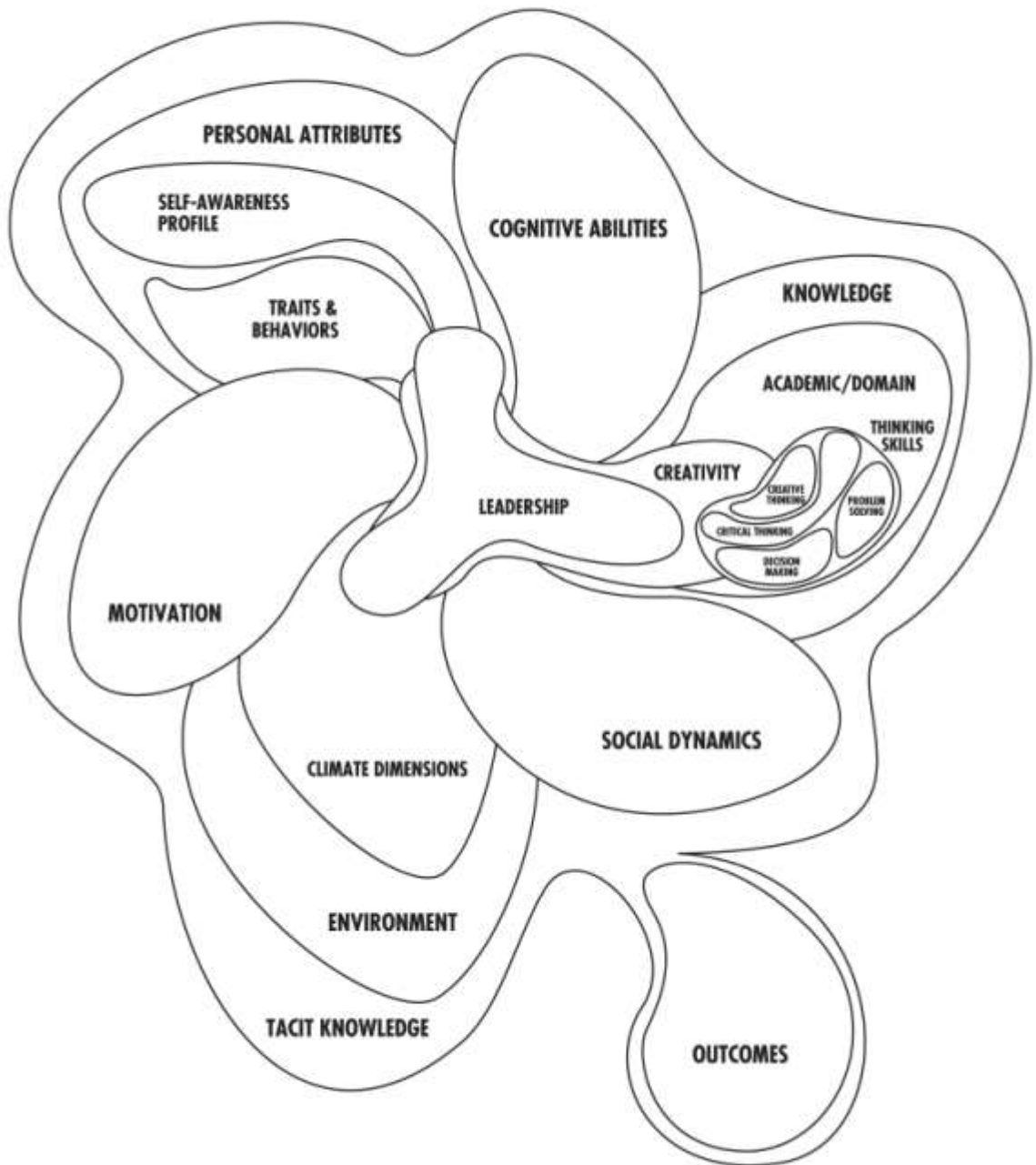
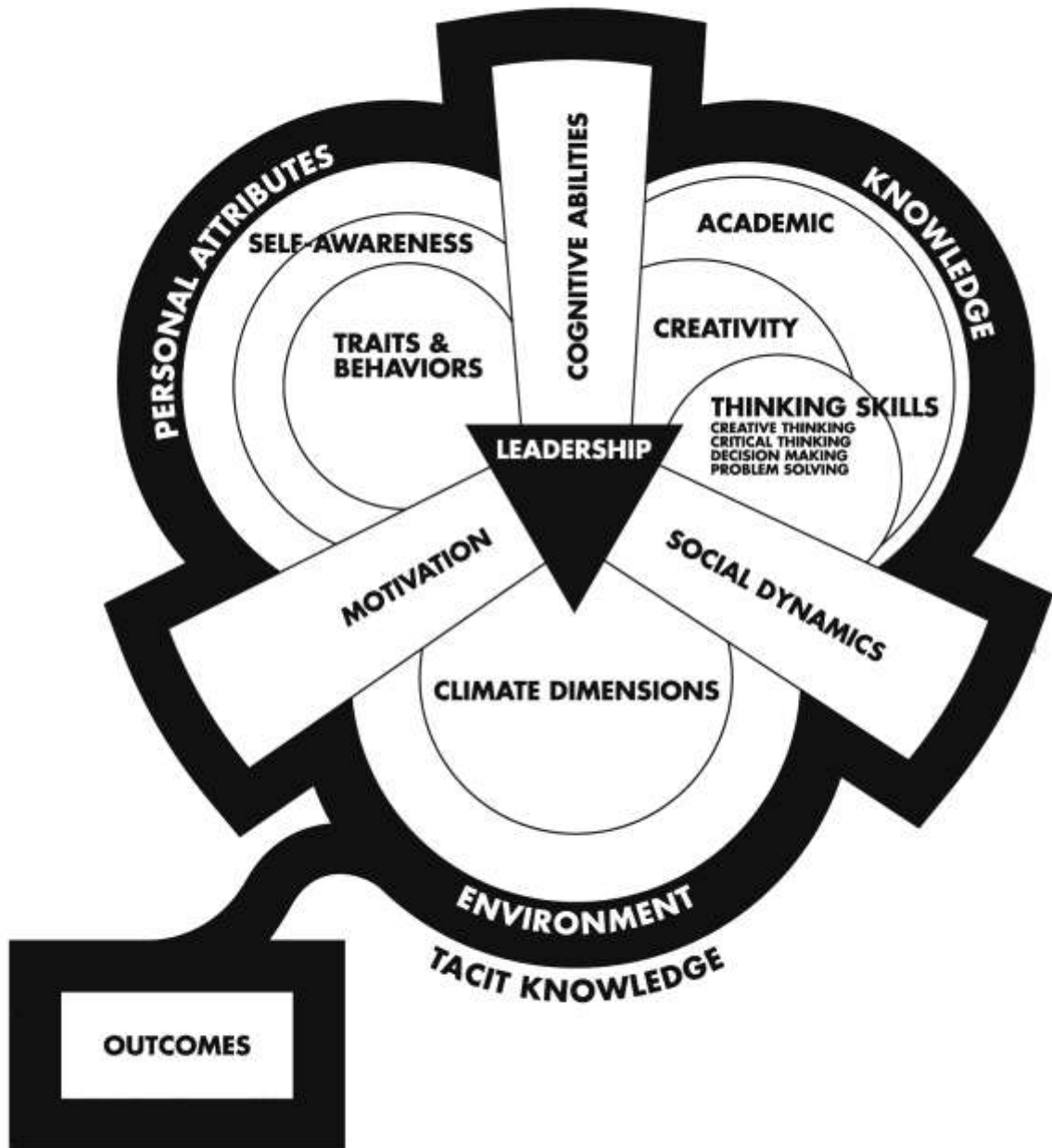
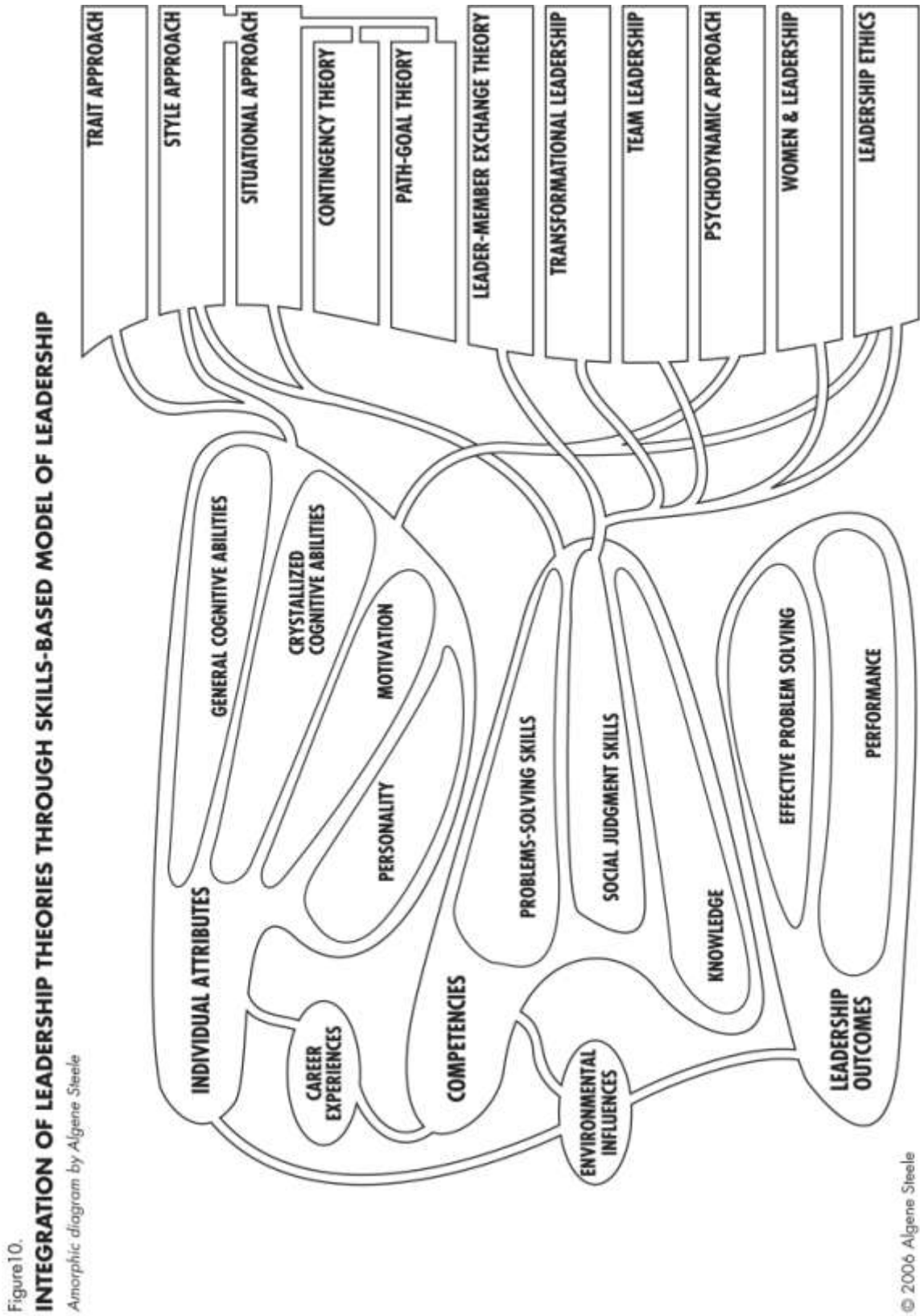


Figure 9.
**THE FREED-HARDEMAN UNIVERSITY MODEL
FOR CREATIVE LEADERSHIP TRAINING AND EDUCATION**
Geometric diagram by Algene Steele





Creative Leadership Program-STEELE

APPENDIX E: Formal Proposal Syllabi for Three New Creative Studies Course

Introduction

The three proposals below are intended to enhance current offerings of creativity courses at Freed-Hardeman University. Only one course—ART 234 Creative Methods—is currently offered.

The current creativity course is slated for updating during the spring 2007 semester. The discipline code will be changed from ART (Department of Fine Arts) to IDS (Department of Interdisciplinary Studies). It will be cross-listed in the Department of Fine Arts and possibly other departments. The title of the course will be changed from “Creative Methods” to “Introduction to Creativity.”

A brief description of this course follows. Proposals and basic syllabi for three new creative studies courses follow this description.

ART234 Creative Methods (Introduction to Creativity)

Revised Catalog Description: An exploration of the nature of creativity organized according to the 4Ps of Creativity (person, process, product and press or environment). This course will increase students’ awareness of their creative potential and their ability to recognize it in themselves and others as well as introduce processes and tools necessary for success. No prerequisite. Valuable for students of all majors.

New Course Proposal

Use additional sheets as needed.

1	Department and Number: IDS/CRS 2XX (ART, BUS, COM, EDU) Hours credit: 3
2	Title: Creative Problem Solving (CPS) and Facilitation
3	Catalog Description: A focus on learning and applying the creative problem solving (CPS) process individually and facilitating the process with groups. This course will develop and strengthen students' understanding of and experience with the CPS process, its application and facilitation. This course provides key skills utilized by creative leaders.
4	Terms and years to be offered: <input type="checkbox"/> summer <input type="checkbox"/> fall <input checked="" type="checkbox"/> spring <input checked="" type="checkbox"/> Each Year <input type="checkbox"/> Odd years <input type="checkbox"/> Even years
5	Prerequisite(s): ART 234 Creative Methods or permission of instructor
6	Who will teach the course? Algene Steele
6	How will it affect the teacher's load? It will require adjustments in current staff responsibilities and current adjunct status.
7	Resources: Will additional faculty be needed? No <input checked="" type="checkbox"/> Yes <input type="checkbox"/> Explain: Some adjustment will be required in current staff responsibilities and current adjunct status.
7	Resources: Will specialized equipment (including computer technology) be needed? No <input checked="" type="checkbox"/> Yes <input type="checkbox"/> Explain: We have five easels available for this course already. This is sufficient for up to 50 students per class. Students will be responsible for purchasing their own expendibles.
7	Resources: What changes in existing rooms or facilities will be needed? Existing rooms and facilities should suffice. Size of room may be an issue, depending on enrollment numbers.

7 d	<p>Resources: What library resources are needed to support the course? Please, attach a bibliography of materials available in the FHU library. Will additional library resources be needed? No _____ Yes <u>X</u> If so, what? The library has sufficient resources of recent publication to support this course. However, some works will be updated and others added as needed to maintain relevance and currency.</p>
7 e	<p>Resources: Please estimate the cost of any of the above factors: 7a__Uncertain__ 7b__None__ 7c__ None __ 7d__\$300-500 first year, \$200-300 per year__</p> <p>Which of these resource needs can be met within current budgets for the department and which will require expenditures beyond current levels? 7a_Uncertain _ 7b_Current Budget_ 7c_ Current Budget _ 7d_ Uncertain _</p>
8 a	<p>How does this course relate to existing courses and/or programs? (Does it meet a major requirement or a general education requirement? Does it replace an existing course? Does it change the content of a related course? Does it overlap a course or courses in other departments?)</p> <p>This is an extension of an existing course, ART 234 Creative Methods and allows content of both to be more focused. It may meet requirements for the Gen Ed Life Skills component currently under discussion. It will be part of the new creative leadership initiative and will be included in its course listings. It does not overlap existing courses.</p>
8 b	<p>Does this course need to be reviewed by the teacher education committee? No <u>X</u> Yes _____ (Any course that is part of a teacher licensure program must be reviewed & approved by the Teacher Education Committee before it is reviewed by the Academic Affairs Committee.)</p>
9 a	<p>Assessment & Planning: How is this course related to the institutional purpose? How is this course related to the unit mission?</p> <p>There are several reasons supporting courses in creativity as providing important life and career skills. Such courses positively impact every aspect of the university mission, purpose, and aims.</p>
9	<p>Assessment & Planning: How is this course related to institutional</p>

b	plans? How is this course related to unit plans? This course is relevant to plans that include the creative leadership initiative.
1 0	Assessment & Planning: What assessment data demonstrate the need for this course? Uncertain, I am not familiar with the details of the assessment data.
1 1	What evidence is there of student interest in the course? The current creativity course has more than 40 trans-disciplinary students every time it is offered and at least 10-20 more are turned away. It is estimated that more than 180 students will be involved in the creative leadership initiative. This course will be part of that effort.
1 2	Syllabus below. [Bibliography of library resources is not included here.]

Approvals:

[Omitted here.]

Syllabus

IDS/CRS 2XX

Creative Problem Solving (CPS) and Facilitation

3 hours

Offered spring semester, each school year.

Instructor: Algene Steele

Prerequisites: ART 234 Creative Methods or permission of instructor

Textbook: Miller, B., Vehar, J. & Firestien, R. (2001). *Facilitation: A door to creative leadership*. Williamsville, NY: Innovation Resources.

Course Description: A focus on learning and applying the creative problem solving (CPS) process individually and facilitating the process with groups. This course will develop and strengthen students' understanding of and experience with the CPS process, its application and facilitation. This course provides key skills utilized by creative leaders.

Goals: To provide practice in, and develop a deeper understanding of facilitating CPS in small groups, as well as to begin to explore connections between the art of facilitation and the concept of leadership.

Objectives: As a result of completing this course, the student will be able to:

- Apply tools and understand the principles associated with the CPS model.
- Articulate a connection between the CPS process and philosophy with approaches to leadership.
- Understand their personal approach to problem solving.
- Diagnose client's readiness for various stages of the CPS process.
- Analyze and practice the management of various aspects of CPS with client groups.
- Appraise personal areas of strength and improvement in regard to CPS facilitation.
- Apply appropriate CPS tools within the context of a model for learning creative problem solving.
- Utilize various methods for questioning and listening in facilitating CPS.

- Effectively communicate various CPS outcomes (e.g., Data, Problem Statements, Ideas, Criteria)
- Analyze, and understand origins and applications of basic CPS tools and techniques.
- Effectively facilitate a variety of tools for generating and evaluating options.

Materials and Supplies: You will need the following materials by the second class meeting:

- 8- or 12-set of Mr. Sketch Scented Markers (chisel tip)
- Set of Mr. Sketch Scented Markers (fine tip)
- Journal or sketchbook of convenient size to be used as an Ideologue (aka iLog) or some other item for such use
- Notebook for notetaking
- Pencils and pens
- One flipchart or easel pad (27X34)
- Roll of 1-inch masking tape
- 3X5 Yellow Post-it Notes® (or equivalent)
- 3X3 Yellow Post-it Notes® (or equivalent)
- 3X5 Pink Post-it Notes® (or equivalent)
- 3X5 Blue Post-it Notes® (or equivalent)

All materials and supplies are available in the University Store.

Requirements: Students will be expected to complete the following tasks, assignments or projects during this semester:

Attend class

Read textbook and be prepared to discuss and apply

Maintain a Facilitator's Log

Write a 3-5 page Key-Learning Paper every two weeks.

Facilitate at least one practice CPS session in class and write 3-5 page debrief

Serve as resource group member for at least one practice CPS session in class and provide supportive evaluation of the session

Serve as client for at least one practice CPS session in class and provide supportive

evaluation of the session

Facilitate or Co-facilitate at least one CPS session for a client outside of class and write a 3-5 page debrief

Complete a paper or project on facilitation

Develop and maintain a facilitator kit

Maintain and further develop personal creative leadership portfolio

Evaluation: Evaluation in this course involves both formative (used to guide learning) and summative (used for final assessment of learning) approaches. It includes a variety of authentic assessment products suitable for portfolio inclusion and presentation. Final grades are based on a criterion-referenced system reflecting each student's success in relation to a percentage of the total possible points attainable in the class. The point structure will be determined according to specific requirements of the course. Students should keep an accurate accounting of their point totals in relation to the individual activity and the overall total.

New Course Proposal

Use additional sheets as needed.

1	Department and Number: IDS/CRS 3XX (ART and EDU) credit: 3	Hours
2	Title: Foundations of Creativity and Creative Learning	
3	Catalog Description: An introduction to the theories and research in the field of creative studies. This course will develop knowledge and understanding of creative learning, group interaction and teaching models and theories and provide a historical framework for future study.	
4	Terms and years to be offered: <input type="checkbox"/> summer <input checked="" type="checkbox"/> fall <input type="checkbox"/> Each Year <input checked="" type="checkbox"/> Odd years <input type="checkbox"/> Even years	
5	Prerequisite(s): ART 234 Creative Methods; IDS/CRS 2XX Creative Problem Solving and Facilitation	
6 a	Who will teach the course? Algene Steele	
6 b	How will it affect the teacher's load? It will require adjustments in current staff responsibilities and current adjunct status.	
7 a	<u>Resources:</u> Will additional faculty be needed? No <input checked="" type="checkbox"/> Yes <input type="checkbox"/> Explain: Some adjustment will be required in current staff responsibilities and current adjunct status.	
7 b	<u>Resources:</u> Will specialized equipment (including computer technology) be needed? No <input checked="" type="checkbox"/> Yes <input type="checkbox"/> Explain: Students will be responsible for purchasing their own expendibles.	
7 c	<u>Resources:</u> What changes in existing rooms or facilities will be needed? Existing rooms and facilities should suffice. Size of room may be an issue, depending on enrollment numbers.	
7 d	<u>Resources:</u> What library resources are needed to support the course? Please, attach a bibliography of materials available in the	

	<p>FHU library. Will additional library resources be needed? No _____ Yes <u>X</u> If so, what? The library has sufficient resources of recent publication to support this course. However, some works will be updated and others added as needed to maintain relevance and currency.</p>
7 e	<p><u>Resources:</u> Please estimate the cost of any of the above factors: 7a__Uncertain__ 7b__None__ 7c__ None __ 7d__\$300-500 first year, \$200-300 per year__</p> <p>Which of these resource needs can be met within current budgets for the department and which will require expenditures beyond current levels? 7a Uncertain 7b Current Budget 7c Current Budget 7d Uncertain</p>
8 a	<p>How does this course relate to existing courses and/or programs? (Does it meet a major requirement or a general education requirement? Does it replace an existing course? Does it change the content of a related course? Does it overlap a course or courses in other departments?)</p> <p>This is an advanced course in the series of creativity courses that begins with ART 234 Creative Methods. It may meet requirements for the Gen Ed Life Skills component currently under discussion. It will be part of the new creative leadership initiative and will be included in its course listings. It does not overlap existing courses.</p>
8 b	<p>Does this course need to be reviewed by the teacher education committee? No <u>X</u> Yes _____ (Any course that is part of a teacher licensure program must be reviewed & approved by the Teacher Education Committee before it is reviewed by the Academic Affairs Committee.)</p>
9 a	<p>Assessment & Planning: How is this course related to the institutional purpose? How is this course related to the unit mission?</p> <p>There are several reasons supporting courses in creativity as providing important life and career skills. Such courses positively impact every aspect of the university mission, purpose, and aims.</p>
9 b	<p>Assessment & Planning: How is this course related to institutional plans? How is this course related to unit plans?</p> <p>This course is relevant to plans that include the creative leadership initiative.</p>

1 0	Assessment & Planning: What assessment data demonstrate the need for this course? Uncertain, I am not familiar with the details of the assessment data.
1 1	What evidence is there of student interest in the course? The current creativity course has more than 40 trans-disciplinary students every time it is offered and at least 10-20 more are turned away. It is estimated that more than 180 students will be involved in the creative leadership initiative. This course will be part of that effort.
1 2	Syllabus below. [Bibliography of library resources is not included here.]

Approvals:

[Omitted here.]

Syllabus

IDS/CRS 3XX

Foundations of Creativity and Creative Learning

3 hours

Offered fall semester, of odd school years.

Instructor: Algene Steele

Prerequisites: ART 234 Creative Methods; IDS/CRS 2XX Creative Problem Solving and Facilitation

Textbook: Davis, G.A. (2004). *Creativity is forever* (fifth edition). Dubuque, IA: Kendall/Hunt.

Course Description: An introduction to the theories and research in the field of creative studies. This course will develop knowledge and understanding of creative learning, group interaction and teaching models and theories and provide a historical framework for future study in creativity and creative leadership.

Goals: To provide opportunities for deeper understanding and application of foundational definitions, concepts and applications of creativity. It provides a framework for various models and theories of creativity as well as methods and skills necessary to transfer knowledge to others.

Objectives: As a result of completing this course, the student will be able to:

- Identify basic organizational schemas, frameworks and families of theories and select models of person, process, product and press in the creativity literature;
- Understand the integrated function among key definitions, principles, and constructs in the discipline of creativity;
- Develop and apply an initial vocabulary relating to the knowledge base of creativity;
- Understand the purpose and function of select creativity theories and models sufficiently for transfer of learning to other topic areas;
- Identify and use select creativity constructs, definitions, principles, models and theories to design and plan learning experiences for self and others;
- Apply theoretical knowledge through individual practice and group interaction;
- Develop skills of collaboration and teamwork;

- Evaluate personal and professional strengths and weaknesses in the foundations of creativity;

Materials and Supplies: You will need the following materials by the second class meeting:

- Set of Mr. Sketch Scented Markers (fine tip)
- Journal or sketchbook of convenient size to be used as an IdeaLogue (aka iLog) or some other item for such use
- Notebook for notetaking
- Pencils and pens
- 3X5 Yellow Post-it Notes® (or equivalent)
- 3X3 Yellow Post-it Notes® (or equivalent)

All materials and supplies are available in the University Store.

Requirements: Students will be expected to complete the following tasks, assignments or projects during this semester:

Attend class

Develop a personal definition of creativity intended to guide future efforts

Develop a bibliography of relevant works in student's personal library as well as additional resources to guide future acquisitions

Read textbook and other assigned readings and be prepared to discuss, apply and answer questions.

Maintain a IdeaLogue/Journal

Write a 2-3 page Key-Learning Paper every two weeks.

Produce a presentation dealing with one of several classic models or theories of creativity, individually or as part of a small group

Produce an interactive presentation for an assigned creativity skill

Contribute appropriate artifacts to a timeline of creativity

Maintain and further develop personal creative leadership portfolio

Evaluation: Evaluation in this course involves both formative (used to guide learning) and summative (used for final assessment of learning) approaches. It includes a variety of authentic assessment products suitable for portfolio inclusion and presentation. Final grades are based on a criterion-referenced system reflecting each student's success in relation to a percentage of the total possible points attainable in the class. The point structure will be determined according to specific requirements of the course. Students

should keep an accurate accounting of their point totals in relation to the individual activity and the overall total.

New Course Proposal

Use additional sheets as needed.

1	Department and Number: IDS/CRS 3XX (ART, BUS, COM, EDU) Hours credit: 3
2	Title: Creative Leadership
3	Catalog Description This course focuses on applying facilitation skills and group dynamic principles for effective leadership in groups and students will develop the skills necessary to effect and manage change through principles of creative leadership. This course will also provide advanced information, methods and techniques regarding the facilitation of the creative problem solving process.
4	Terms and years to be offered: <input type="checkbox"/> summer <input checked="" type="checkbox"/> fall <input checked="" type="checkbox"/> Each Year <input type="checkbox"/> Odd years <input type="checkbox"/> Even years
5	Prerequisite(s): ART 234 Creative Methods; IDS/CRS 2XX Creative Problem Solving and Facilitation; or permission of instructor
6 a	Who will teach the course? Algene Steele
6 b	How will it affect the teacher's load? It will require adjustments in current staff responsibilities and current adjunct status.
7 a	Resources: Will additional faculty be needed? No <input checked="" type="checkbox"/> Yes <input type="checkbox"/> Explain: Some adjustment will be required in current staff responsibilities and current adjunct status.
7 b	Resources: Will specialized equipment (including computer technology) be needed? No <input checked="" type="checkbox"/> Yes <input type="checkbox"/> Explain: We have five easels available for this course already. This is sufficient for up to 50 students per class. Students will be responsible for purchasing their own expendibles.
7 c	Resources: What changes in existing rooms or facilities will be needed? Existing rooms and facilities should suffice. Size of room may be an issue, depending on enrollment numbers.

7 d	<p>Resources: What library resources are needed to support the course? Please, attach a bibliography of materials available in the FHU library. Will additional library resources be needed? No _____ Yes <u> X </u> If so, what? The library has sufficient resources of recent publication to support this course. However, some works will be updated and others added as needed to maintain relevance and currency.</p>
7 e	<p>Resources: Please estimate the cost of any of the above factors: 7a__Uncertain__ 7b__None__ 7c__ None __ 7d__\$300-500 first year, \$200-300 per year__</p> <p>Which of these resource needs can be met within current budgets for the department and which will require expenditures beyond current levels? 7a_Uncertain _ 7b_Current Budget_ 7c_ Current Budget _ 7d_ Uncertain _</p>
8 a	<p>How does this course relate to existing courses and/or programs? (Does it meet a major requirement or a general education requirement? Does it replace an existing course? Does it change the content of a related course? Does it overlap a course or courses in other departments?)</p> <p>This is an advanced course in the series of creativity courses that begins with ART 234 Creative Methods. It may meet requirements for the Gen Ed Life Skills component currently under discussion. It will be part of the new creative leadership initiative and will be included in its course listings. It does not overlap existing courses.</p>
8 b	<p>Does this course need to be reviewed by the teacher education committee? No <u> X </u> Yes _____ (Any course that is part of a teacher licensure program must be reviewed & approved by the Teacher Education Committee before it is reviewed by the Academic Affairs Committee.)</p>
9 a	<p>Assessment & Planning: How is this course related to the institutional purpose? How is this course related to the unit mission?</p> <p>There are several reasons supporting courses in creativity as providing important life and career skills. Such courses positively impact every aspect of the university mission, purpose, and aims.</p>
9	<p>Assessment & Planning: How is this course related to institutional</p>

b	plans? How is this course related to unit plans? This course is relevant to plans that include the creative leadership initiative.
1 0	Assessment & Planning: What assessment data demonstrate the need for this course? Uncertain, I am not familiar with the details of the assessment data.
1 1	What evidence is there of student interest in the course? The current creativity course has more than 40 trans-disciplinary students every time it is offered and at least 10-20 more are turned away. It is estimated that more than 180 students will be involved in the creative leadership initiative. This course will be part of that effort.
1 2	Syllabus below. [Bibliography of library resources is not included here.]

Approvals:

[Omitted here.]

Syllabus

IDS/CRS 3XX

Creative Leadership

3 hours

Offered fall and spring semester, each school year.

Instructor: Algene Steele

Prerequisites: ART 234 Creative Methods; IDS/CRS 2XX Creative Problem Solving and Facilitation; or permission of instructor

Textbook: Puccio, G.J., Murdock, M.C. and Mance, M. (2007). *Creative leadership: Skills that drive change*. Thousand Oaks, Calif.: Sage.

Course Description: This course focuses on applying facilitation skills and group dynamic principles for effective leadership in groups. Students will develop the skills necessary to effect and manage change through principles of creative leadership. This course will also provide advanced information, methods and techniques regarding the facilitation of the creative problem solving process.

Goals: To develop creative thinking as a core leadership competence and to improve capacity to be creative and solve problems creatively, especially, as it relates to leadership. To provide advanced opportunities in creative problem solving and creative leadership intended to further develop capabilities in these areas.

Objectives: As a result of completing this course, the student will be able to:

- More deeply apply tools and understand the principles associated with the CPS process.
- Develop greater competence for managing change and introducing effective change in organizations.
- Confidently assess and manage professional and personal challenges
- Understand their personal capabilities relevant to problem solving and leadership.
- Understand and apply nuances and models of CPS to specific situations.
- Effectively communicate various CPS outcomes and further develop facilitation skills.
- Engage optimal thinking of all participants in group situations

- Continue developing leadership skills, including problem-solving skills and social judgment skills.
- Identify cognitive abilities, personality traits and motivation in self and others and develop appropriate courses of action in leadership situations.
- Improve abilities of thinking strategically and bringing thoughts to reality.

Materials and Supplies: You will need the following materials by the second class meeting:

- 8- or 12-set of Mr. Sketch Scented Markers (chisel tip)
- Set of Mr. Sketch Scented Markers (fine tip)
- Journal or sketchbook of convenient size to be used as an Ideologue (aka iLog) or some other item for such use
- Notebook for notetaking
- Pencils and pens
- One flipchart or easel pad (27X34)
- Roll of 1-inch masking tape
- 3X5 Yellow Post-it Notes® (or equivalent)
- 3X3 Yellow Post-it Notes® (or equivalent)
- 3X5 Pink Post-it Notes® (or equivalent)
- 3X5 Blue Post-it Notes® (or equivalent)

All materials and supplies are available in the University Store.

Requirements: Students will be expected to complete the following tasks, assignments or projects during this semester:

Attend class

Read textbook and be prepared to discuss, apply and answer questions

Maintain a Facilitator's Log/Journal that includes relevant tools and activities from class, literature or own invention

Write a 3-5 page Key-Learning Paper every two weeks.

Further develop facilitation skills with at least one practice CPS session in class and write 3-5 page debrief

Serve as resource group member for in-class CPS sessions and provide supportive evaluation of the session

Serve as client for in-class CPS sessions and provide supportive evaluation of the session

Facilitate or Co-facilitate at least one CPS session for a client outside of class and write a 3-5 page debrief

Complete a paper or project on facilitation, relevant tools or thinking skills

Continue to develop and maintain a facilitator kit

Maintain and further develop personal creative leadership portfolio

Evaluation: Evaluation in this course involves both formative (used to guide learning) and summative (used for final assessment of learning) approaches. It includes a variety of authentic assessment products suitable for portfolio inclusion and presentation. Final grades are based on a criterion-referenced system reflecting each student's success in relation to a percentage of the total possible points attainable in the class. The point structure will be determined according to specific requirements of the course. Students should keep an accurate accounting of their point totals in relation to the individual activity and the overall total.

Creative Leadership Program-STEELE

APPENDIX F: Concept Paper

A Creative Leadership Initiative
Phase I: Model Development and Strategies for Implementation
by

J. Algene Steele

A Concept Paper for a Project
in
Creative Studies

Submitted as a Prerequisite
for a Project
in
Creative Studies

Master of Science

20 September 2006

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

A Creative Leadership Initiative: Phase I: Model Development and Strategies for Implementation

J. Algene Steele

20 September 2006

Project Type

**Use skills and talents to improve the quality
of life for others**

Note: “Education” is used to refer to programs that teach students enrolled at the university, “training” is used to refer to programs that teach university personnel.

What is this project about?

Background. This project centers on the development of a program for creativity and leadership training and education for the administration, faculty, staff and students of Freed-Hardeman University. This creativity and leadership program emerged from two independent initiatives put forth by the author and Ray Eldridge, Dean of the School of Business.

In the first phase I began and helped develop two initiatives for education (of students) and training (of faculty and staff) in creativity, CPS, and associated skills. The initial effort was a proposed undergraduate minor for Freed-Hardeman students designed to grow into a Bachelor of Arts or Bachelor of Science degree within three to five years. This minor has been developed and proposed to an ad hoc group for further discussion and refinement. This group includes Dr. Mike Johnson, Associate Vice President for Academics; Dr. Steve Johnson, Dean of the School of Arts and Humanities; Dr. Barbara England, Chair, Department of Fine Arts; and Dr. Kippy Myers, Chair, Department of Interdisciplinary Studies. The second initiative, in the earliest stages of development, focuses on training for university administrators, faculty and staff and is being developed in conjunction with five others.

The second initiative, presented by Eldridge, was to introduce a leadership-training program into the curriculum and culture of FHU that would merge existing courses, new courses and special seminars, extracurricular activities and other pertinent elements, existing and new. Student’s involvement in the program would conclude with participants receiving a leadership credential for completing the required, and yet to be determined, regimen. Work has begun to develop this program with a group of six including Eldridge; Mike Cravens, director of graduate studies in counseling; John Sweeney, dean of the

school of education; Monte Tatom, graduate professor in the school of education; and Tony Allen, director of student success and myself.

Fortuitously, the plan for a creative leadership program can be organized structurally to include any creativity or CPS components or initiatives, and other domains that might become pertinent in the future. With this realization, the focus has shifted from a minor in creative studies to a creative leadership program that includes a significant creativity training and education component, part of which is the minor in Creative Studies.

The scope of the development process of this creative leadership program is too great to be completed within the timeframe of this project. The entire program will be completed in at least two additional phases. The second phase will likely focus on graduate components of this initiative and should be implemented before or by fall 2007. The third phase will include the implementation of the minor program in creative studies and other undergraduate components but should be completed by fall 2007 as well.

Current Project. With this background in mind and the requisite objective to train and develop effective creative leaders, it is essential that a solid foundation and an accommodating framework be created to provide structure and guidance for present and future program components. This is my objective in the initial phase of this endeavor and the focus of this project. I believe this first phase can be accomplished in the time available for this course and final project.

Phase one of this project will focus on the following:

- Define the various components necessary for a program of creativity and leadership training and education;
- Develop the conceptual framework that will provide structure for the program;
- Document and detail models of instruction and methods of delivery;
- Develop key strategies designed to create acceptance and generate excitement in faculty, staff, administrators and trustees; and
- Outline objectives of the second and third phases that will not be completed before December 2006.

Rationale for choice:

The desire to complete a project that would have “maximum impact” upon those who interacted with it was a fundamental criterion for me. This project fits the criterion.

There is no other domain or skill-set that is more important or that touches in a positive way so many facets of our existence, interactions, relationships and lives than creativity.

Any effort that encourages or instills this information in others is of utmost importance (and in some places, of utmost urgency). To help those who do not realize this to become aware of their need for these skills is a most fulfilling work and a most gratifying accomplishment. To see people become enthralled with their creative efforts or abilities as they find application for them in the course of their lives will be my greatest success.

Additionally, the ability to teach creativity, its connection to skills-based leadership, the methods and means of effective instruction, the design of effective education and training programs and the theories and models of creativity, leadership and creative leadership, as well as their supportive research, are all issues discussed in the literature. Literature regarding these issues, which will serve as a guide for this endeavor, include: Bull *et al.*, 1995; Conti *et al.*, 1996; Fasko, 2000; Mumford & Marks *et al.*, 2000; Mumford & Zaccaro *et al.*, 2000; Murdock, 2003; Puccio & Firestien *et al.*, 2006; Puccio, Murdock & Mance, 2006; Scott *et al.*, 2004; Sternberg, 1999; Sternberg, 1988; and Tuerck, 1987, as well as others.

The development of a creative leadership program, with all relevant components, at Freed-Hardeman provides the opportunity to have a maximum impact on many lives across various university strata for years to come. And any endeavor begins with a first step. The first step is phase one detailed above.

What will be the tangible product(s) or outcomes?

At the end of this endeavor, the ultimate hope for this project is to have something that is unique to all the information available and is supported directly and indirectly by the literature and recognized as a positive contribution to the field, containing seminal qualities on which others can build.

In brief, the specific products or outcomes of this project will include:

- A model that merges the components of three existing models or theories into a foundation and framework that will accommodate and guide the program's content choices. These three are the Capabilities Model of Leadership (Mumford *et al.*, 2000), the Componential Framework for Creativity (Amabile, 1996), and Emotional Intelligence (Goleman, 1998). Additional perspective will be found in *Leadership: Theory and Practice* (Northouse, 2004).
- Introduction of models of instruction, particularly Torrance's Incubation Model and methods of delivery found in Scott (2004) and others.
- Strategic plan to help ensure acceptance of the creative leadership program by faculty, staff, administrators and trustees,
- With the help of others involved in the program's planning and development, outline specific objectives for futures phases.

What criteria will you use to measure the effectiveness of your achievement?

Ultimately, the approval of our efforts by the administration and governing bodies of Freed-Hardeman, according to university policies and procedures, will be the measure of the effectiveness of this achievement.

The effectiveness of my achievements will be measured by the acceptance of the products and outcomes detailed above by fellow planners as well as the continued progress of the program forward to full implementation.

Acceptance and approval, after appropriate discussion and input, is expected for the following items:

- A comprehensive model (as described above) that will include the necessary components for the FHU creative leadership program and will be accepted by the planning committee;
- Introduction to models of instruction and methods of delivery that will aid the education and training of the creativity, leadership and other components of the program;
- Plan for acceptance by those outside the planning group; and
- Future plans for subsequent phases.

Who will be involved or influenced?

Initially, this project will involve a development and planning group (also referred to as the preliminary group of six or the PG6) consisting of Dr. Ray Eldridge dean of the school of business; Dr. Mike Cravens, director of graduate studies in counseling; Dr. John Sweeney, dean of the school of education; Tony Allen, director of student success; and the author.

Beyond this group, soon Dr. Sam Jones, vice president for academics, Dr. Dwayne Wilson, executive vice president; and Dr. Margaret Payne, chair of the academic affairs committee will become involved as progress is made toward the implementation of the minor program. The probable inclusion of program components that will serve the needs of prospective students through the Office of Admissions and alumni through the Office of Alumni will result in the inclusion of staff members from those two offices. Further, the process of approval defined by the university may require the involvement of other specific individuals and groups.

As the project and its various components develop, others will become involved. Although it is difficult to predict the specific individuals and groups that will play a role,

it is safe to say that individuals and groups will be included on the basis of their ability to help the project reach successful implementation and conclusion, in accordance with the procedures and policies of the university, where applicable.

What will your role be?

My responsibilities will be to:

- Help planners stay focused and on task;
- Provide research support for the program components;
- Provide the rationale for the creative leadership education program;
- Complete products and outcomes detailed above;
- Provide support and encouragement for the activities of others who are or become involved with the project;
- Further develop the courses and content of the minor in creative studies and provide support for the development of other courses pertinent to the program and its objectives;
- Introduce team members to creativity methods, tools and skills essential for teaching within this program and beneficial to their other responsibilities and efforts;
- Provide the necessary creative problem solving facilitation and training for the successful completion of this project.

When will this project take place?

This project and some components have already commenced and will continue until mid-November, when the state-of-the-project must be reported, concluded and bound.

Subsequent phases of this project will be detailed in the state-of-the-project report and completed beyond the limits of the specific deadlines of this course.

Where will this project occur?

This project will occur on the campus of Freed-Hardeman University in Henderson, Tenn. Henderson is located approximately 85 miles east of Memphis.

Why is it important to do this?

In addition to the rationale indicated at the beginning of this concept paper, the need of individuals and groups for training and education in creativity and leadership is the primary reason this project is so important. More specifically, the need for Freed-Hardeman University to offer this training and these essential skills and experiences to students and personnel at the university is essential for the career success of individual participants and the future existence and success of the university.

In sum, the dearth of creativity and leadership training at FHU and in the surrounding area emphasize the significant need for the training and experiences this program will provide.

Personal learning goals and outcomes:

I will continue to develop as an implementer.

I will gain experience in project development, working with a task-oriented group, and in the grant-funding process.

I will complete activities and projects that will contribute to the successful implementation of the creativity and leadership program.

I will move forward on peripheral projects that support creativity and leadership training and education as the program develops during the course of the semester.

I will become recognized as an authority or resource on matters of creativity and leadership on our campus, and perhaps within our community.

I will be instrumental in developing strategy and long-term vision for matters of creativity and leadership on our campus.

I will use opportunities within the course of the development of this project to introduce my colleagues to the CPS process, creativity tools and skills as aids to the successful development and implementation of the program.

How do you plan to achieve your goals and outcomes?

I plan to achieve these goals by remaining focused and organized throughout the duration. Also, I will have opportunities to use and develop my leadership and communication skills in the accomplishment of these objectives. Further, CPS skills and tools will be used as necessary during the development of the program and to achieve acceptance and agreement from those involved.

Evaluation:

I will maintain a journal of my activities detailing my interaction with the PG6 and others that become part of the evolving circle surrounding this project.

I will document the development of this project by organizing paperwork and artifacts in appropriate forms and keep minutes of our meetings.

I will generate a PPCO at the conclusion of each meeting related to the project.

I will ask each participant for feedback regarding process and progress throughout the development of this program.

Project timeline:

May/June	Talked to various folks on campus about incorporating creativity and training in various areas	2-3 hours
June 17	Returned from Buffalo	
June 26	Completed coursework for summer	
July 23	Completed minor proposal (See Appendix B).....	6 hours
July 24	Sent a copy of minor proposal to Mike Johnson and Steve Johnson	
July 28	Sent minor proposal to Barbara England and Kippy Myers	
Aug. 14	Ray Eldridge visited me in my office and introduced his idea for a “leadership institute”	30 minutes
Aug. 15	Sent copies of information sheet used in campus conversations and minor proposal to Eldridge	
Aug. 18	Brief conversation and update with Eldridge at annual faculty/staff conference	5 minutes
Aug. 21	Skype coference with Mary Murdock regarding project possibilities and the “merged project,” specifically.....	30 minutes
Aug. 2	3:30 p.m., met with Eldridge regarding using the “merged project” as my final project.....	40 minutes
Aug. 22/23	Set up meeting with Eldridge, Mike Cravens, John Sweeney, and Tony Allen for Wednesday (08.30) at 9 a.m.....	20 minutes
Aug. 24	Purchased DevonThink and DevonAgent to aid in research and data retrieval and organization for this and other projects.....	20 minutes

Aug. 26	Began concept paper	7 hours
Aug. 27	Planned/organized Wednesday meeting	
Aug. 30	Initial meeting of PG6 (9-10:15 a.m.).....	1.25 hours

- Aug. 31 until Sept. 6: Research and develop personal model of creativity and leadership program (Aug. 31, 3 hours; Sept. 1, 3 hours; Sept. 2, 6 hours; Sept. 3, 1 hour; Sept. 4, 12 hours; Sept. 5, 4 hours)
- Sept. 6 Online chat with group and afterward SBP chat; found and began reading Scott *et al.*, 2004.
- Sept. 7 Taught illustration class (this semester I am using Torrance's 17 creativity skills as basis for sketchbook and project assignments; using PPCO and a variation of Besemer's Semantic Scale to evaluate student projects)
[Nothing to do with this project, just cool!]
- Sept. 8 Continued project-related reading, organized computer files
- Sept. 9 Began write-up of FHU Creative Leadership Training and Education Model (FHU Model) for presentation Sept. 13.
- Sept. 10 Continued writing and began visualizing FHU Model
- Sept. 11 Talked to Steve K. (SBP); read Taylor's Transactualization Model booklet.
- Sept. 12 Developed graphic representation of FHU Model
- Sept. 13 Second meeting of PG6; all presented their thoughts and ideas; presented the FHU Model, well received, need more feedback; group parcelled assignments to be completed by next meeting; Ray sent message to inform campus of efforts (too soon? Time will tell)
- Sept. 14 Began rewriting and enhancing FHU Model; shared PG6 activities with chair of Gen. Ed. Committee (may be potential connections there)
- Sept. 15-17 Continued reading and working on FHU Model; talked to Mary regarding CP; began reworking CP; prepared report for University Advancement regarding FourSight results from earlier sessions (Aug. 10 and 28).
- Sept. 18 Reworked CP after class.
- Sept. 19 Finished reworking CP
- Sept. 20 Meet with Monte regarding creative leadership credential point system
- Sept. 20-22 Set meetings with Sweeney to plan CID-based creativity training (content and schedule); set meeting with Fine Arts and IDS chairs to discuss minor in creative studies

- Sept. 23-29 Read various articles and books relevant to model/project
- Sept. 26 Received Creative Leadership book, Greene article from Japan, and Human Cognitive Abilities book
- Sept. 28 Met with Monte Tatom to polish form for documenting CLP (creative leadership program) achievements; need handbook to further explain details of program and requisite documentation
- Sept. 29 Updated bibliography; talked to Ron Butterfield about grant searches (he said see Barry Smith—I don't want Barry Smith to do my searches—I'll try to get the password from him)
- Sept. 30 Developed second version of achievement form for meeting on Oct 4; worked on content of model paper/project; began preparation for CID content for John Sweeney meeting. Still not set.
- September With bulk of CP behind me, focus now turns on building and supporting FHU Model as core of final project.
- By end of month, complete rationale for model and program and begin to define components and elements based on literature
- Oct. 4. Meet with PG6; among other items, discuss who to bring into group and when
- October By middle of month, complete outline and appropriate details of program content, process and structure; continue development of model (for project) and program; set meeting with dean of arts and humanities (last one before VP and approval committee); search and find binder for project, determine timeline
- By end of month, have project write-up 80-90% complete.
- As possible, explore grant funding possibilities for support for this program and peripheral components and projects that may present in the course of the program's development.
- November By first week, complete final write-up for project and complete binding
- Nov. 13 Draft of project write-up; get signatures for final bound copies
- Nov. 29 15 minute online project presentation (video or PPT)
- Dec. 6 Final version of project write-up

Dec. 11 CD of online presentation

Jan 3 Bound and signed copies in Buffalo

Identify pertinent literature or resources:

Amabile, T.M. (1996). *Creativity in context*. Boulder, Co.: Westview Press.

Bull, K.S., Montgomery, D., and Baloch, L. (1995). Teaching creativity at the college level: A synthesis of curricular components perceived as important by instructors. *Creativity Research Journal*, 8, 83-89.

Conti, R., Coon, H. and Amabile, T.M. (1996). Evidence to support the componential model of creativity: Secondary analyses of three studies. *Creativity Research Journal*, 9, 385-389.

Fasko, D., Jr (2000). Education and creativity. *Creativity Research Journal*, 13, 317-327.

Goleman, D. (1998). *Working with emotional intelligence*. New York: Bantam.

Mumford, M.D., Marks, M.A., Connelly, M.S., Zaccaro, S.J., and Reiter-Palmon, R. (2000). Development of leadership skills: Experience and timing. *Leadership Quarterly*, 11, 87-114.

Mumford, M.D., Zaccaro, S.J., Harding, F.D., Jacobs, T.O., and Fleishman, E.A. (2000). Leadership skills for a changing world: Solving complex social problems. *Leadership Quarterly*, 11, 11-35.

Murdock, M.C. (2003). The effects of teaching programmes intended to stimulate creativity: A disciplinary view. *Scandinavian Journal of Educational Research*, 47, 339-357.

Northouse, P.G. (2004). *Leadership: Theory and practice (Third Edition)*. Thousand Oaks, CA: Sage Publications.

Puccio, G.J., Firestien, R.L., Coyle, C., and Masucci, C. (2006). A review of the effectiveness of CPS training: A focus on workplace issues. *Creativity and Innovation Management*, 15, 19-33.

Puccio, G., Murdock, M.C., and Mance, M. (2006). *Creative leadership: Skills that drive change*. Thousand Oaks, CA: Sage Publications.

Sternberg, R.J. (1999). *Handbook of creativity*. Cambridge: Cambridge University Press.

Sternberg, R.J. (1988). *The nature of creativity: Contemporary psychological perspectives*. New York: Cambridge University Press.

Tuerck, D.G., Ed. (1987). *Creativity and liberal learning*. Norwood, N.J.: Ablex Publishing.

Additionally, the following general resources are available to me for this project:

- Holdings and services (including inter-library loans and online resources) of the library on the campus of Freed-Hardeman University
- Online resources of the library at Buffalo State University
- Personal library of more than 250 tomes on creativity, leadership and relevant topics
- DevonAgent, content management software that searches the Web and converts page content to text documents that can be included in the DevonThink databases. Available from devon-technologies.com.
- DevonThink, content management software that databases all PDF and Word or text documents on the subjects of creativity and leadership (accumulated on my MAC) to allow content searches. Available from devon-technologies.com.
- The internet
- Textbooks for courses taken as part of the creative studies program

References

Amabile, T.M. (1996). *Creativity in context*. Boulder, Co.: Westview Press.

Goleman, D. (1998). *Working with emotional intelligence*. New York: Bantam.

Mumford, M.D., Zaccaro, S.J., Harding, F.D., Jacobs, T.O., and Fleishman, E.A. (2000). Leadership skills for a changing world: Solving complex social problems. *Leadership Quarterly*, 11, 11-35.

Northouse, P.G. (2004). *Leadership: Theory and practice (Third Edition)*. Thousand Oaks, CA: Sage Publications.

Scott, G., Leritz, L.E., and Mumford, M.D. (2004). The effectiveness of creativity training: A quantitative review. *Creativity Research Journal*, 16, 361-388.

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

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